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WEDDING Cakes

A DESIGN SOURCE

Issue 4 £4.95

MORE THAN 250 BEAUTIFUL CAKE DESIGNS

OVER £2000 WORTH OF WEDDING CAKES TO BE WON!

WIN A SHORT BREAK AT A TOP HOTEL

PLUS WEDDING WEBSITES

A guide to what's online

WEDDING Cakes - A DESIGN SOURCE

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Welcome to WEDDING Cakes

A DESIGN SOURCE

Naomi Yamamoto

Alan Barrett

WIN

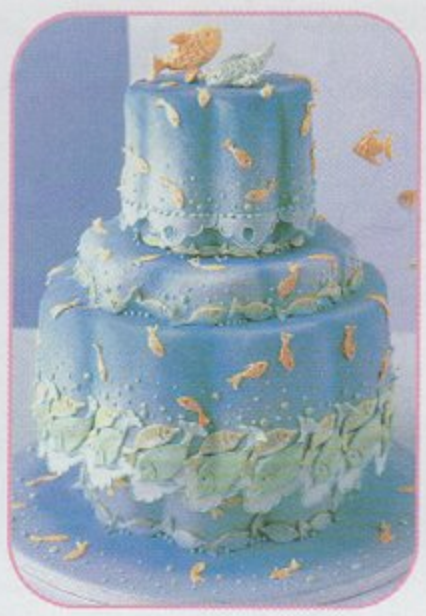
A fabulous wedding cake created especially for you by one of the UK's top designers.
See page 101.

WIN

A short break at one of five fabulous hotels located throughout the UK.
See page 30.

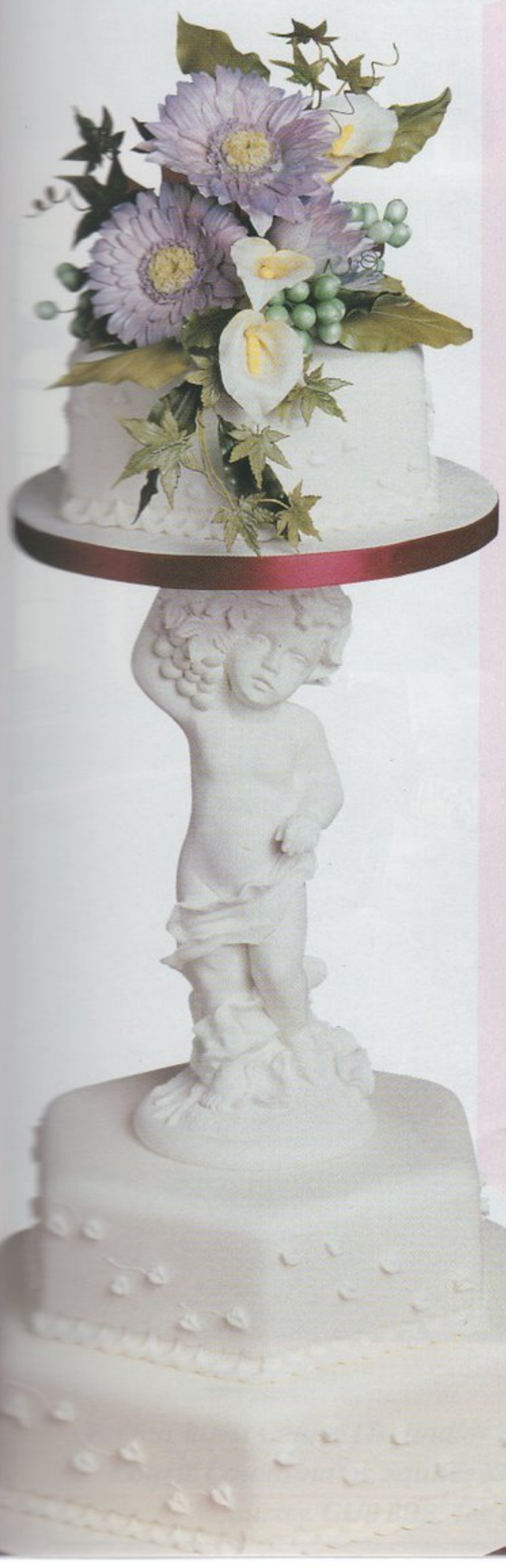
If you would like to see your wedding cake in Wedding Cakes - A Design Source, please send your clear/professional photographs to The Editor (see address on page 4). All photographs will be returned provided your name and address are written clearly on the back of each photograph.

Hockleys



Colette Peters

Zia Collins



WELCOME...

...to the fourth edition of Wedding Cakes - A Design Source. Whether you're a bride looking for your dream wedding cake or a cake decorator yourself, you'll find hundreds of designs to choose from. Ranging from the wacky and wonderful to stylish and elegant, from classic style to comtemporary class, no design is left unexplored.

As the magazine progresses, so more and more talent emerges from the UK, as well as on an international scale. Top class cake decorators from all over the globe have contributed to this inspirational design source which will suit professional cake decorators and hobbyists alike.

There's also a fantastic competition open to all our readers in which we're giving five couples the chance to win a short break at one of five luxurious and beautiful waterside hotels across the country.

And finally, to help your wedding day go as smoothly as possible, we've included a page of websites which offer plenty of guidance online.

Beverley

BEVERLEY DUTTON, EDITOR

Hockleys

Amanda Hansen

Susan Griffiths

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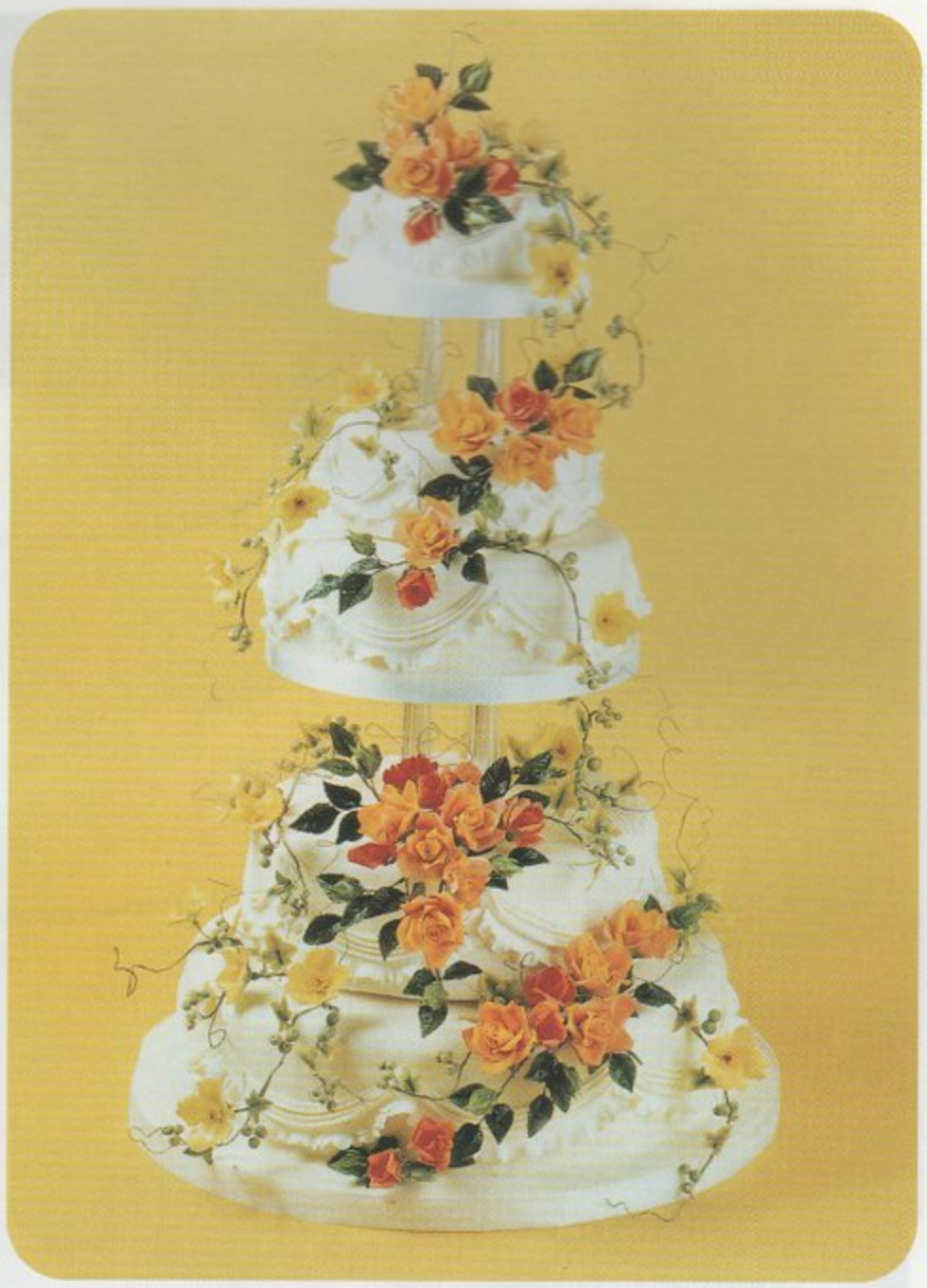
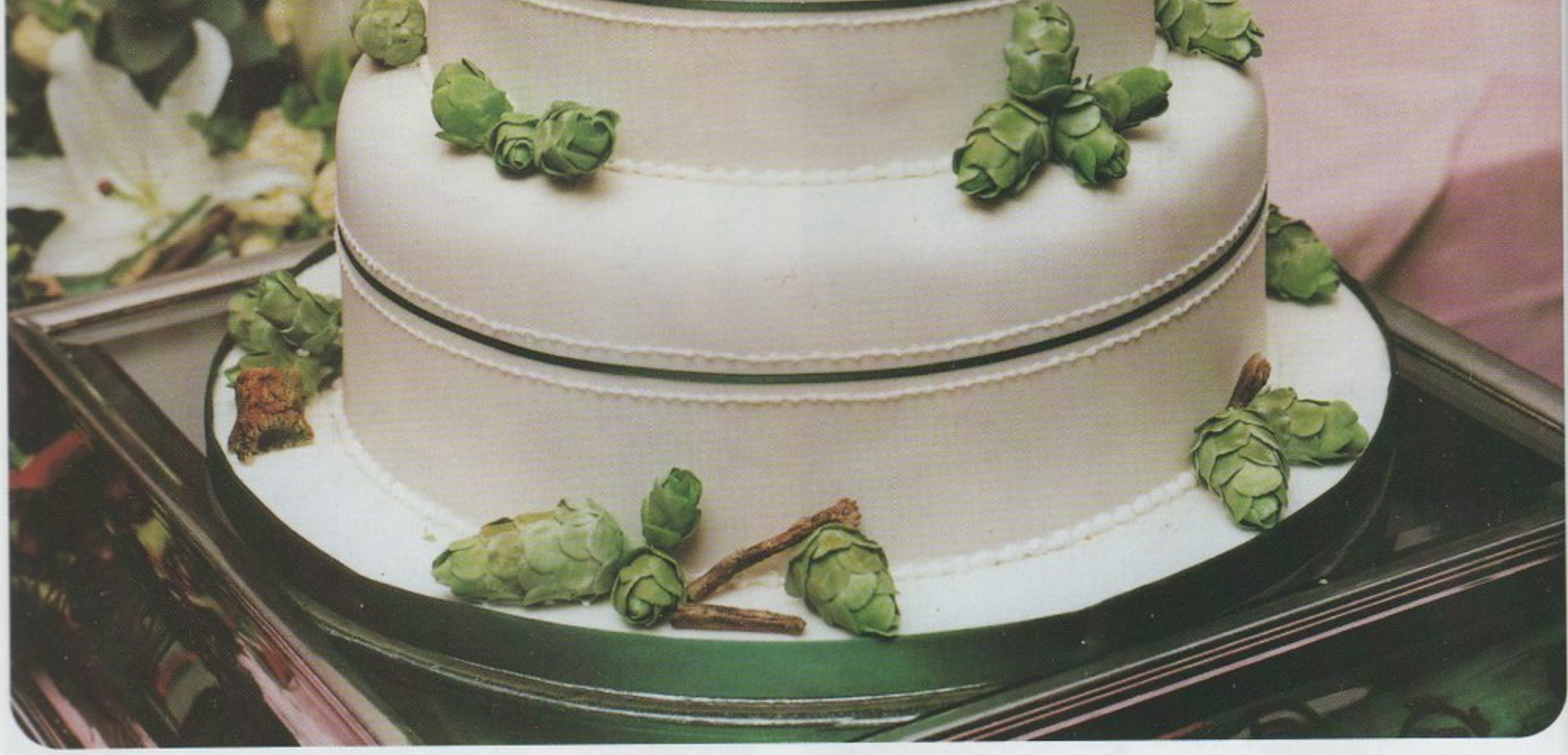
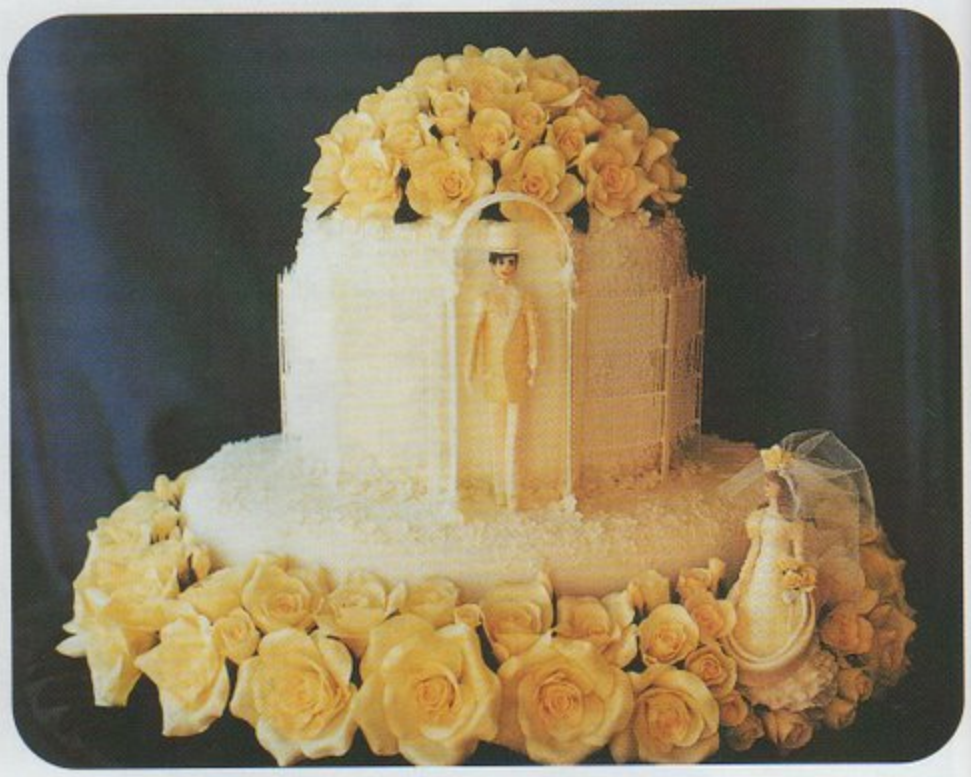
Naomi Yamamoto



Naomi Yamamoto

Papillon





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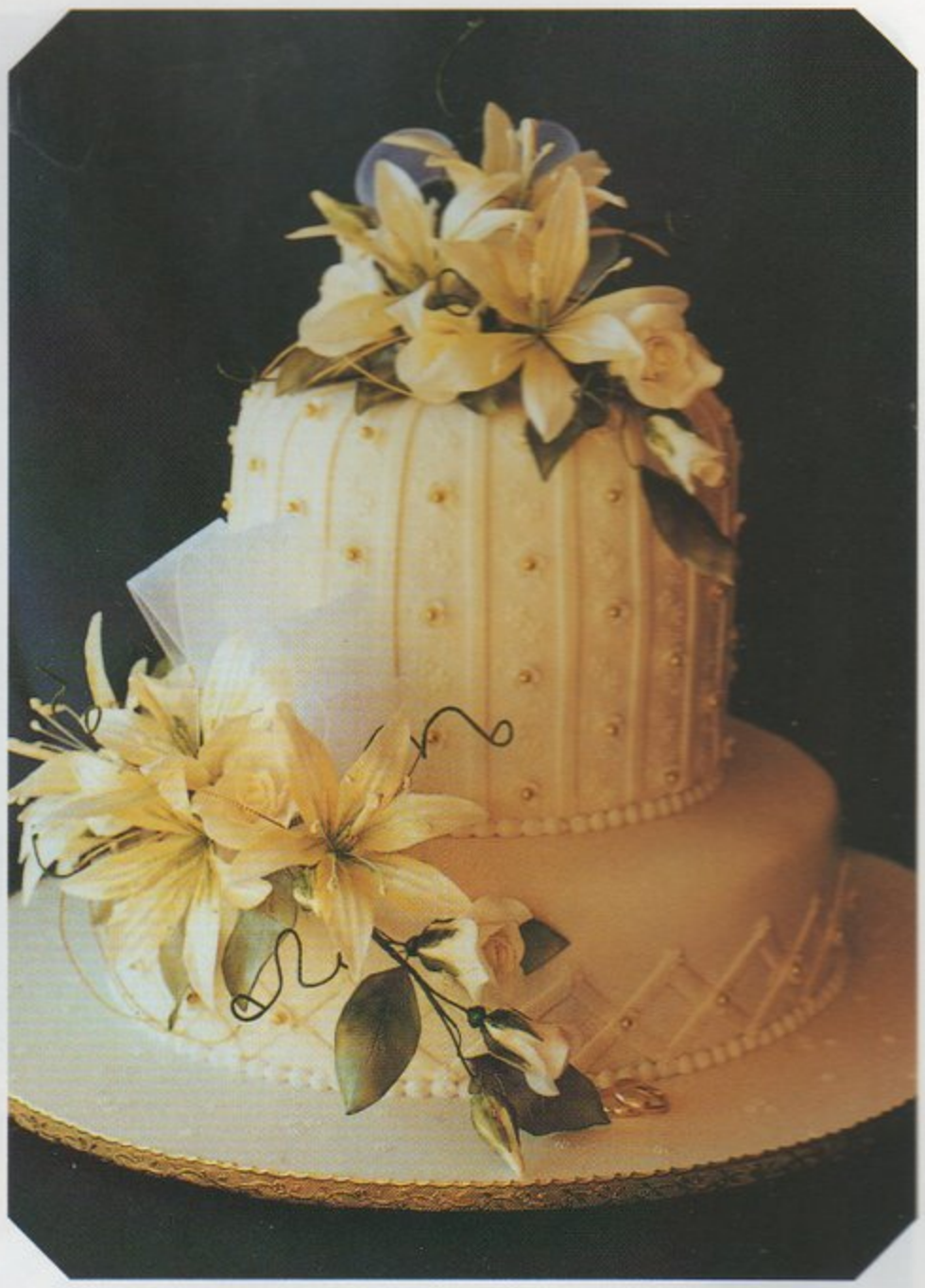

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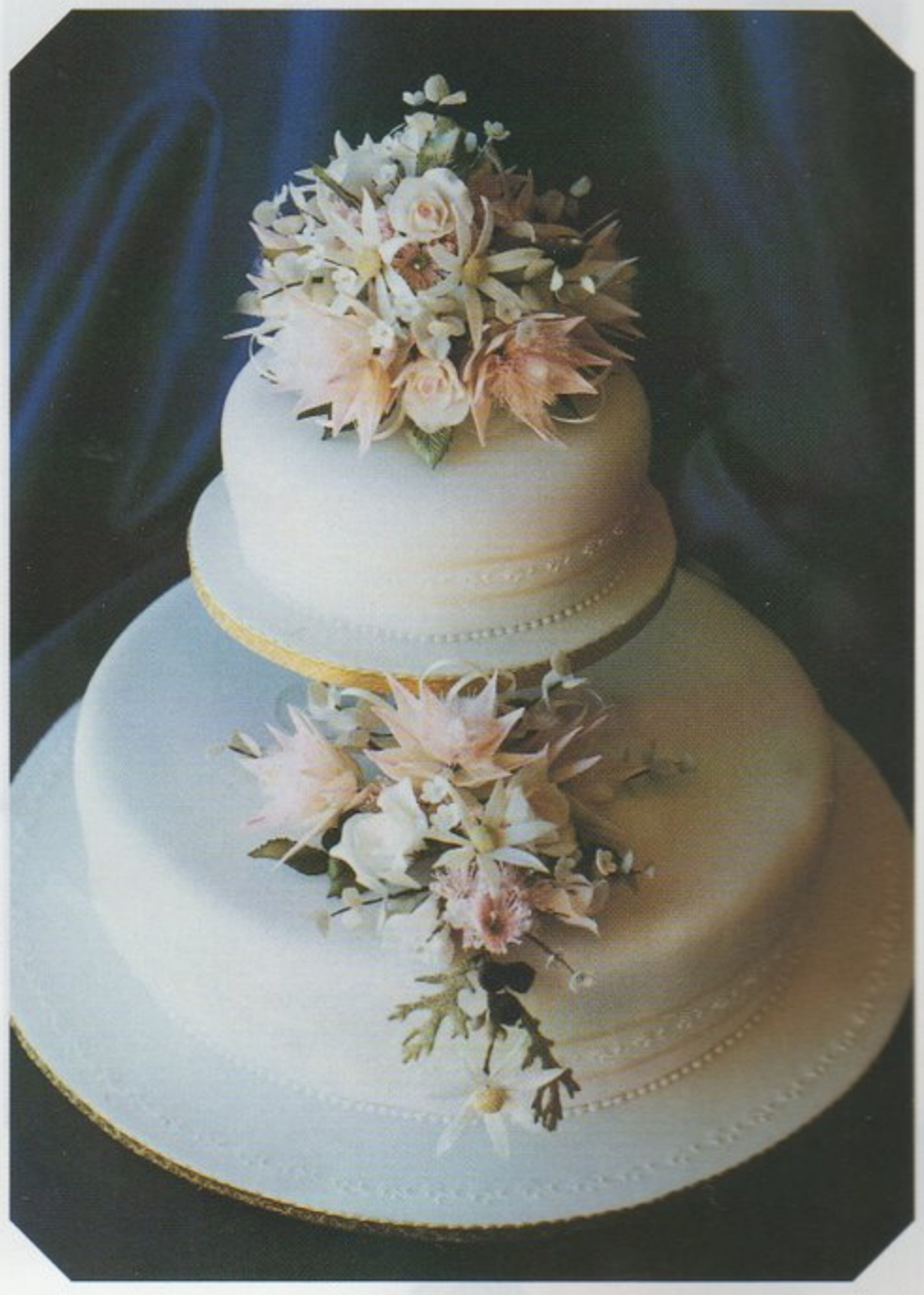

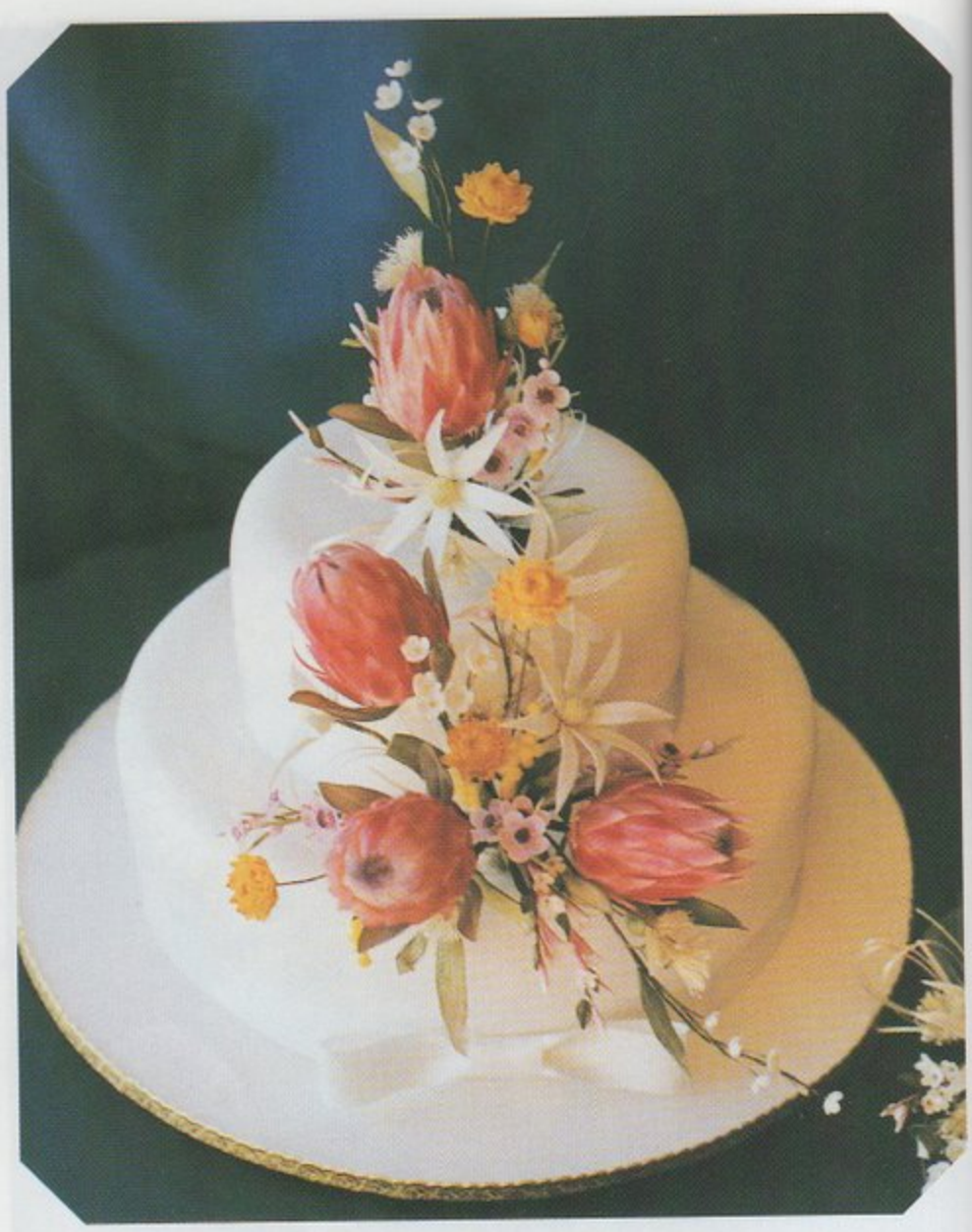

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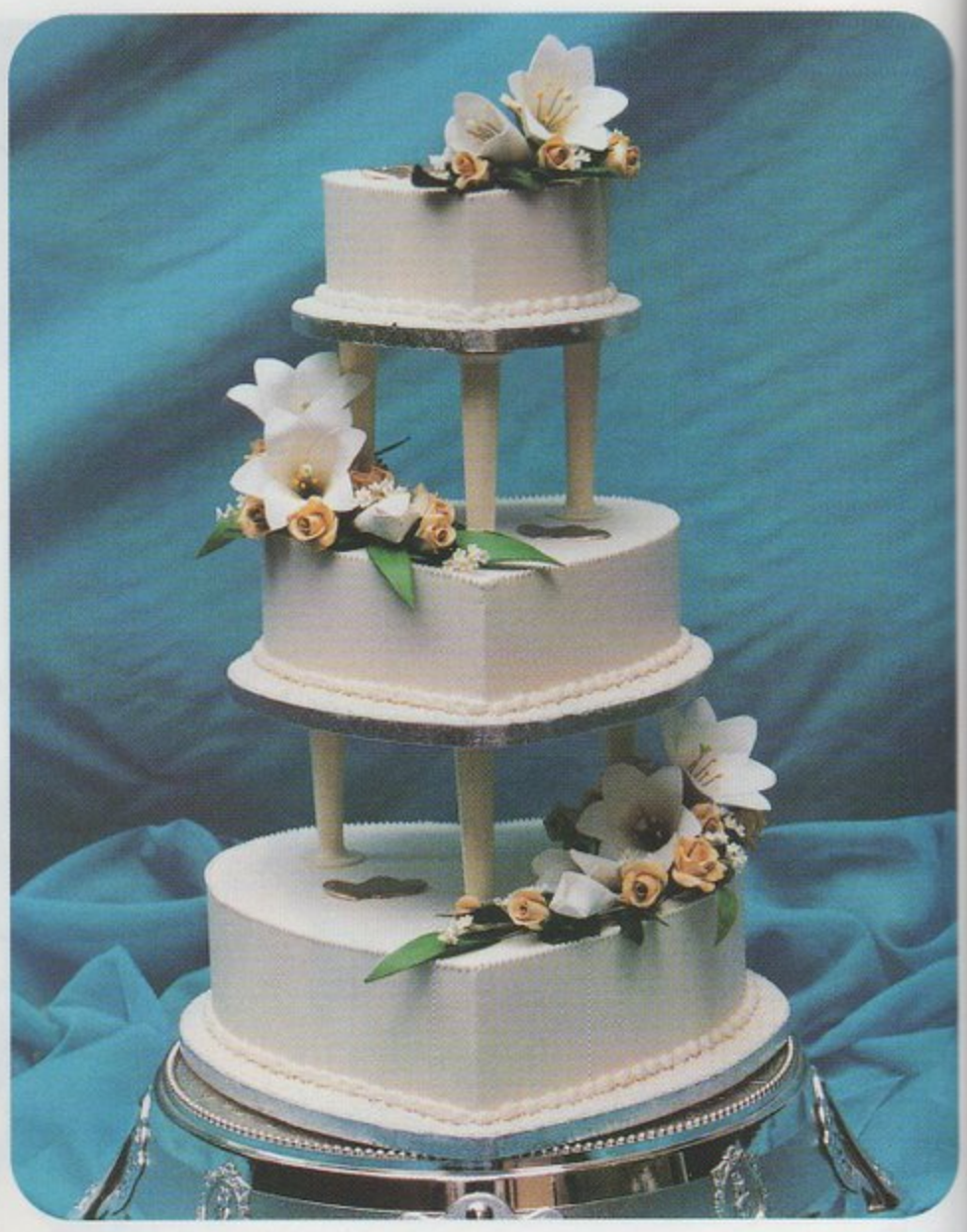

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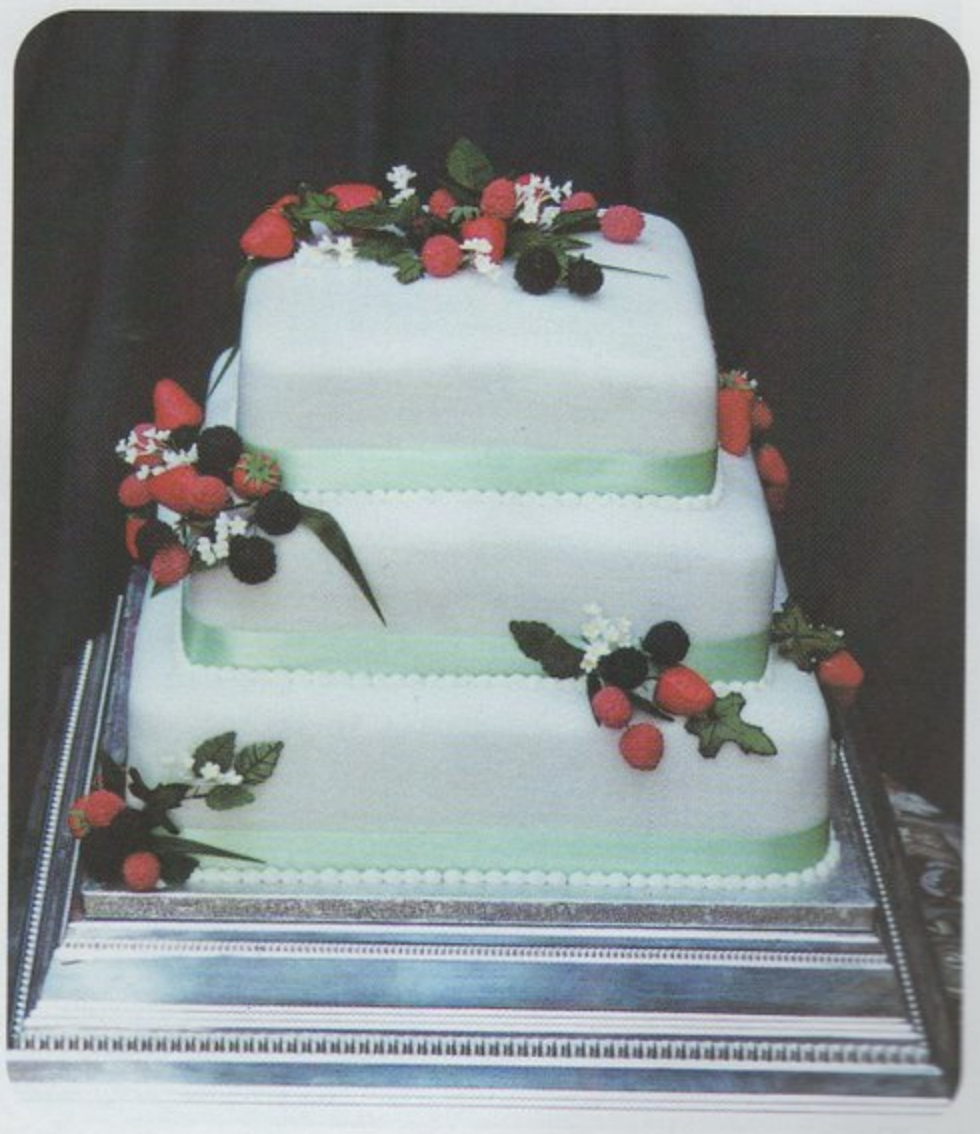

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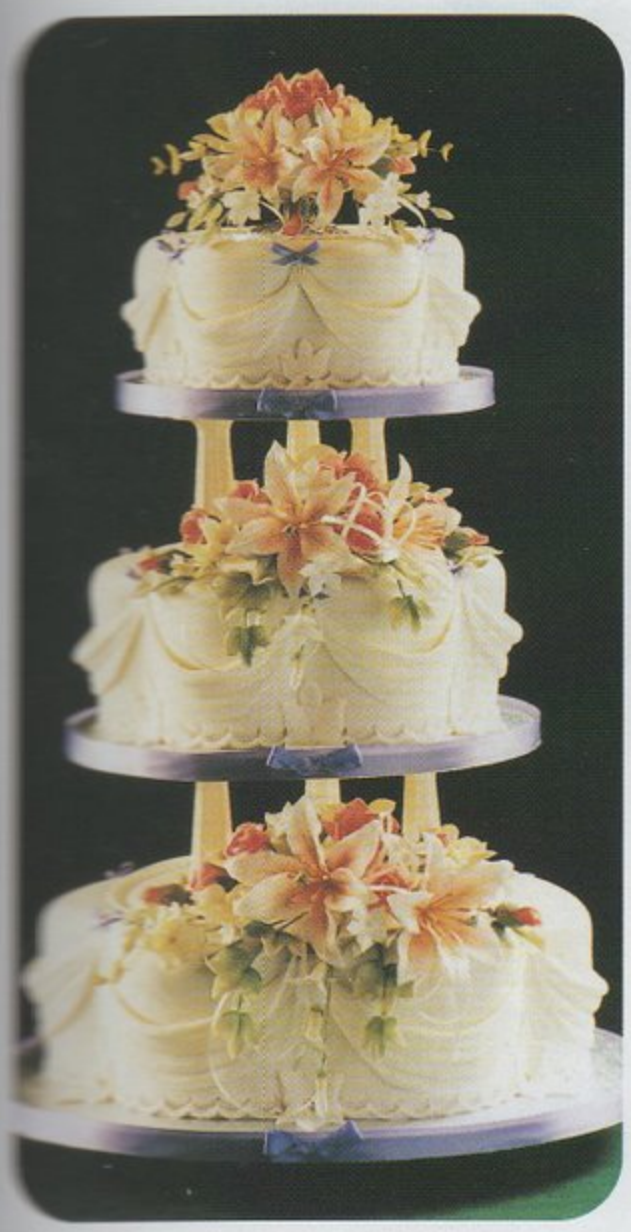

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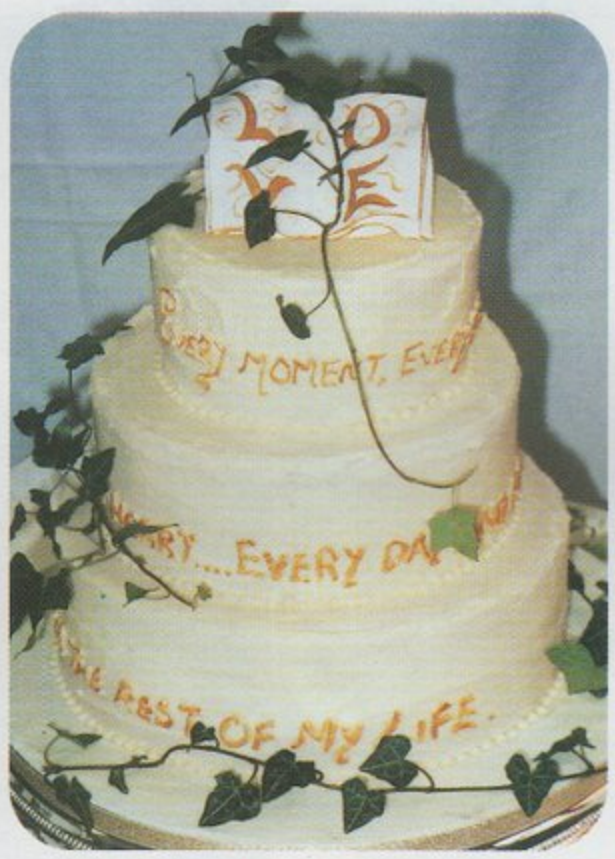

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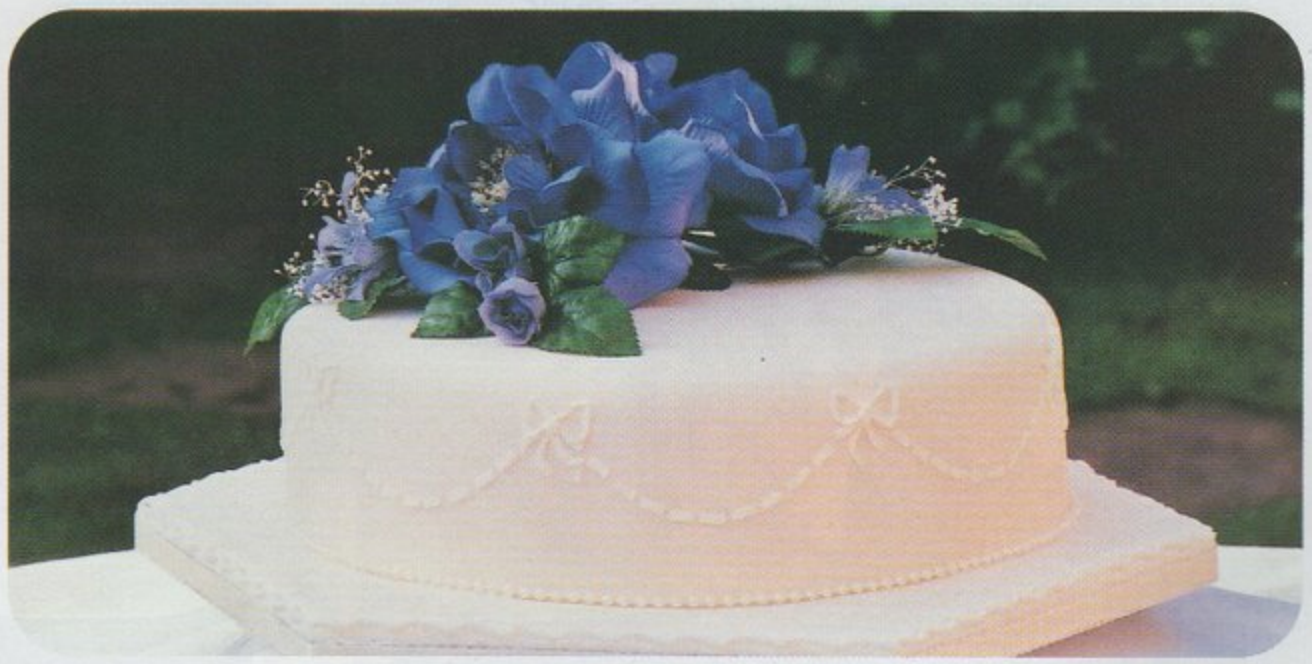

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Cakes to Remember

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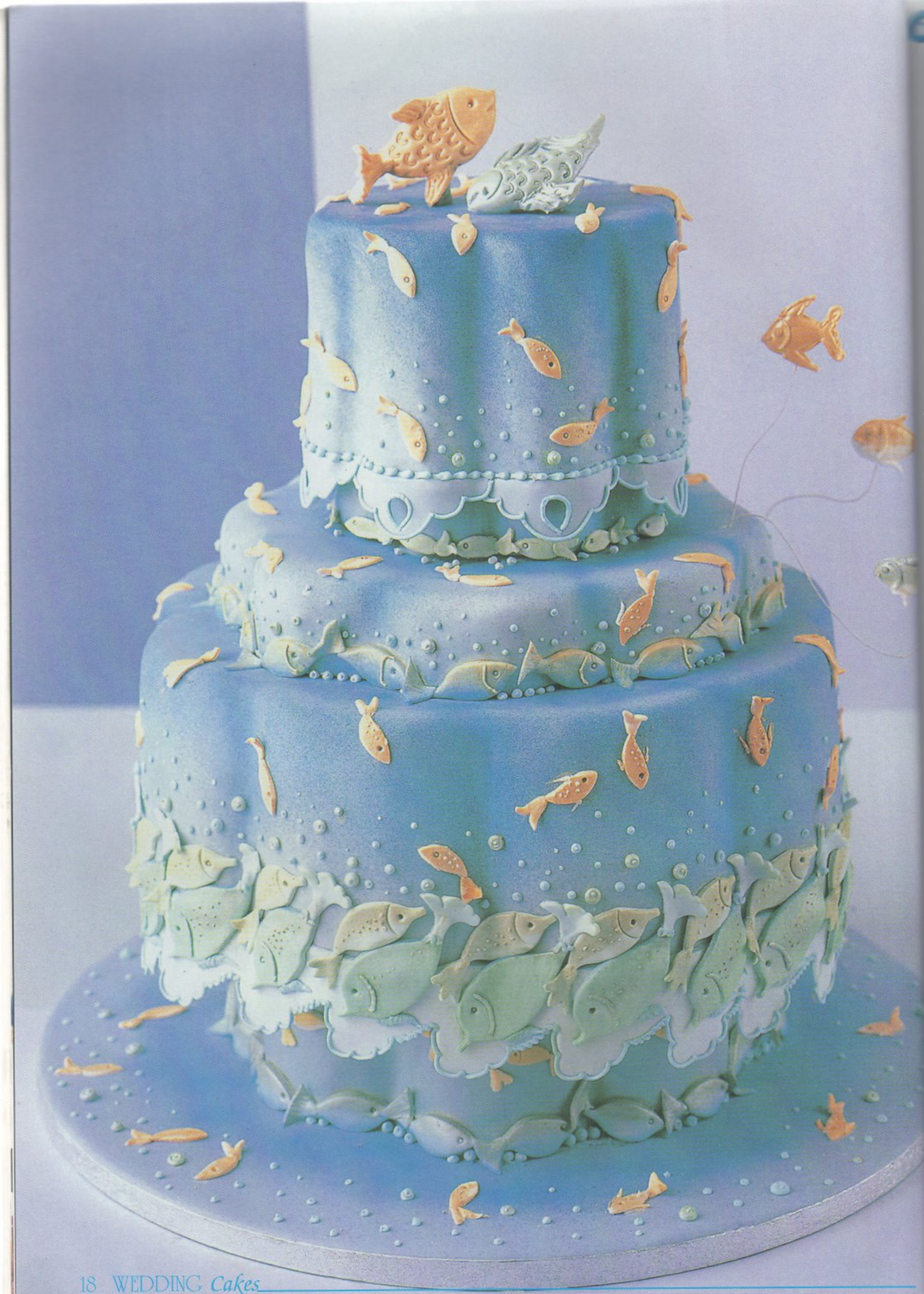


The Deep Blue Sea

by Colette Peters

Schools of colourful fish made of fondant and gum paste swirl around this five-tiered cake. To support the taller tiers, two decorated layers of Styrofoam serve as cakes in disguise.

(Serves 80)

You will need:

Cakes: 6-inch petal, 4 inches high

10-inch petal, $1\frac{1}{2}$ inches high

12-inch petal, 4 inches high

Gum paste (flower paste)

Colours: blue, coral, moss-green, and yellow paste, nontoxic green pearl, super pearl, and orange iridescent powder, blue airbrush paint

Gum-paste veining tool

Pastry bags and couplers

Tips: No. 81, PME No. 2, PME No. 3

Lemon extract

Paintbrushes

Three 24-gauge white cloth-covered wires, 7 inches long

Royal icing

16-inch round foil-covered base, $\frac{1}{2}$ inch high

6-, 10-, and 12-inch petal foamcore boards

5-inch petal Styrofoam, 1 inch high, with a petal foamcore board attached

Rolled fondant (sugarpaste)

$\frac{1}{4}$-inch-thick wooden dowels

Airbrush

PEM slanted scallop and broad scallop ruffle cutters for fish

In advance:

1. Make the gum-paste fish. Tint some gum paste blue and some coral and shape the gum-paste fish (see photograph), using the veining tool to add detail. Emboss the scales with the No. 81 tip. Let dry overnight. Mix green pearl iridescent powder with lemon extract and paint the blue fish. Mix orange iridescent powder with lemon extract and paint the coral fish.

2. Using the run-in-sugar technique, outline and fill in 3 fish on wires with royal icing. Let dry. Repeat on back. Let dry. Mix orange iridescent powder with lemon extract and paint one fish and the top half of another. Mix green pearl and super pearl iridescent powder with lemon extract and paint the third fish and the bottom half of the second fish.

3. Cover the foil base with thinned blue royal icing. Let dry.

To decorate:

4. Bake the cakes and let them cool completely. Fill the tiers and assemble them on their corresponding foamcore boards. Crumb-coat all the cake tiers and chill them. Cover all the tiers with blue rolled fondant. Rub the Styrofoam tiers with water and cover them, too. Centre the 10-inch Styrofoam tier on the base, attaching it with royal icing. Insert dowels in the 10- and 12-inch tiers.

Templates 70% Size

2. Roll out some of the blue fondant 1/8 inch thick. Using pattern 1, cut out 18 fish and tails. Brush their backs with a little water and attach them in a row around the bottom border of the 10-inch Styrofoam tier. Roll out a piece of coral fondant and, using pattern 2, cut out 32 fish and tails. Attach these about halfway up the side of the tier in a wavy line, facing the opposite way from the fish below. Emboss eyes on all of the fish using the No. 2 tip.

3. Stack the 12-inch cake tier centred on the Styrofoam tier and attach it with royal icing. Then centre and attach the 10-inch cake tier. Cut out 18 more blue fondant fish and attach them, facing in the same direction as the first row on the tier below, around the bottom of the 10-inch cake layer. Stack the 5-inch Styrofoam and then the 6-inch cake. Using the airbrush, spray the cake and the base with blue, making the colour darker at the top of the tiers and gradually lighter down the sides.

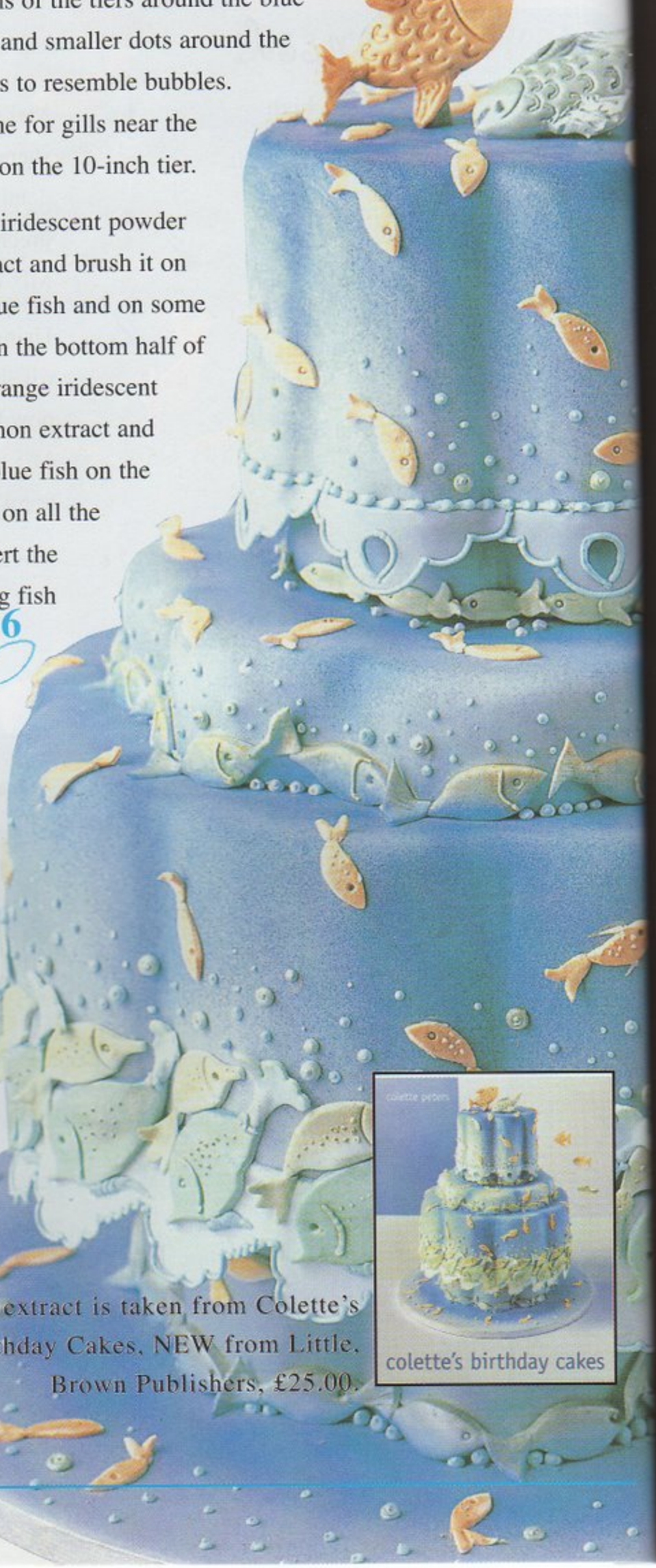
4. Tint some fondant pale green and use pattern 3 to cut out 15 fish. Attach these in a row around the bottom of the 5-inch Styrofoam layer. Roll out some blue fondant 1/8 inch thick. Using the ruffle cutters and patterns 4 and 5, cut ruffles for the 6-inch and 12-inch tiers. Brush a little water along the straight edges of the cutouts to attach them to the bottom edges of the tiers.

5. Using patterns 2 and 3, cut out 21 fish and fish tails and attech them to the ruffle on the 12-inch tier, as shown in the photograph. Place the larger fish facing left and the smaller ones above, facing right.

6. Tint some fondant pale orange and use figure 6 to cut out 70 fish. Attach them to the cake as follows: 25 on the top tier, 10 around the middle, 20 on the bottom tier, and 15 on the base. Let some of the tails curve, and let others rotate out away from the surface of the cake.

7. With a No. 2 tip and blue royal icing, outline the ruffle and pipe a snail trail along the top edge. Pipe dots along the bottoms of the tiers around the blue fish. Pipe larger and smaller dots around the base and the tiers to resemble bubbles. Pipe a curved line for gills near the head of the fish on the 10-inch tier.

8. Mix green pearl iridescent powder with lemon extract and brush it on the green and blue fish and on some of the bubbles on the bottom half of the cake. Mix orange iridescent powder with lemon extract and brush it on the blue fish on the 10-inch tier and on all the orange fish. Insert the wired royal-icing fish into the 10- and 12-inch tiers. Attach the gum-paste decorations to the top of the cake using royal icing.



This extract is taken from Colette's Birthday Cakes, NEW from Little, Brown Publishers, £25.00.

Susan Griffiths

This cake will be featured in Issue 70 of **CAKES** & Sugarcraft magazine.

Constance Spry

Wedding Flowers

Weddings are usually very traditional affairs. Even the most fashionable of girls seem to give up the wild hair and platform heels when it comes to their special day.

However, although most brides have very definite ideas on the general style they are trying to create, many are also very keen to be different. The table decorations shown here demonstrate that you can remain within a colour scheme whilst producing an interesting and unusual arrangement.

Glass Vase with Sugared Almonds

Materials

Pink Euphorbia fulgens

Zantedeschia Schwarzwalder

Purple 'Tiger' roses (scented garden roses)

Nerene Nikita (powder pink)

This tall elegant vase has been filled with white and pink sugared almonds whilst pink and burgundy coloured flowers have been arranged in a shallow container filled with oasis. The container is then placed on top of the vase, which it fits exactly. The weight of the arrangement keeps it in place.

This arrangement could be used on a buffet table or even as a table centrepiece as it is tall enough not to prevent guests seeing each other across the table.

Fruit and Flower Pyramid

Materials

Rosa Viridiflora

'Orange and Lemons' roses

Grapes

Plums

Physallis

Limes

For a truly unusual arrangement, why not mix fruits and flowers? The square basket we have used has been filled with oasis cut into a pyramid shape. The flowers have been cut very short and pushed into the oasis whilst the fruits are supported by cocktail sticks (florist wire may be used, but make sure noone eats the fruit). This arrangement would add interest to a buffet table or could even be used as a table centrepiece.

Victorian Place Setting

Materials

'Julia' rose

Rosa Viridiflora (a true green rose)

Anigozanthos, Orange Velvet Kangaroo Paw

Spray rose 'Alina', champagne colour

Hypericum

Ivy leaves

We have used a small round dish filled with oasis to create this small Victorian style arrangement where all the flowers are arranged in decreasing circles (start from the centre and work out). As an alternative to a table centrepiece, some of these arrangements can be placed by the side of each or every other place setting. This type of arrangement is quite long lasting and will make a nice memento of the occasion for the guests, at least for a while.

For details and a price list, contact Martine Frost at Constance Spry, Moor Park House, Moor Park Lane, Farnham, Surrey, GU9 8EN.

Tel: 01252 734477, Fax: 01252 712011

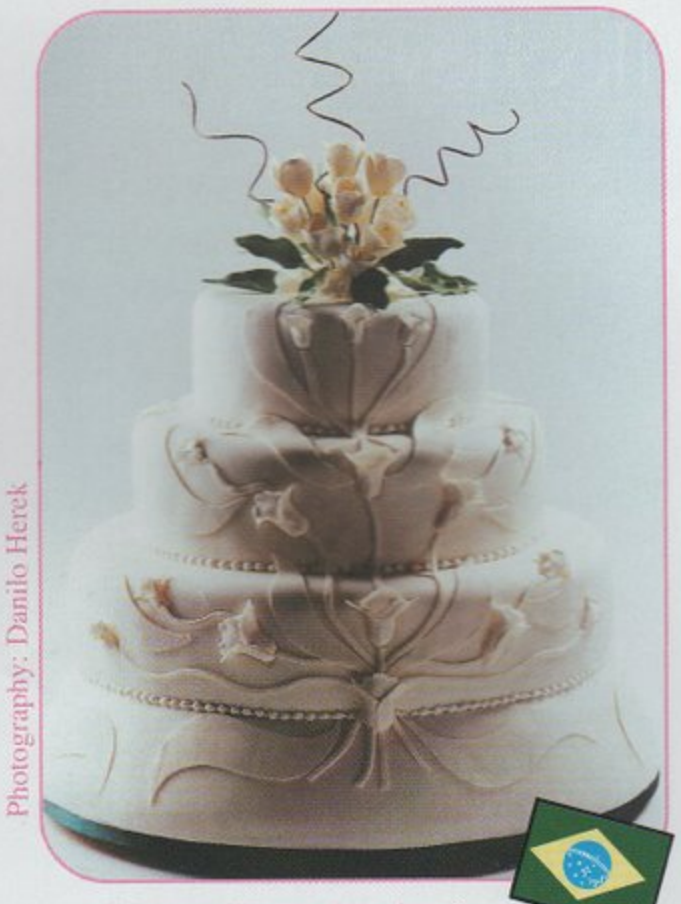
Web site: www.constancespry.com

Kati Goodliffe

This cake will be featured in Issue 69 of **CAKES** & Sugarcraft magazine.

The Cake Studio

Jane Cook



Photography: Danilo Herek

Vera Herek de Lopez

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Hockleys
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Cherubim & Seraphim

Julia Thorne

Cakes to Remember

Freda Scott

Angela Hall

Angela Hall

Tracey Mann

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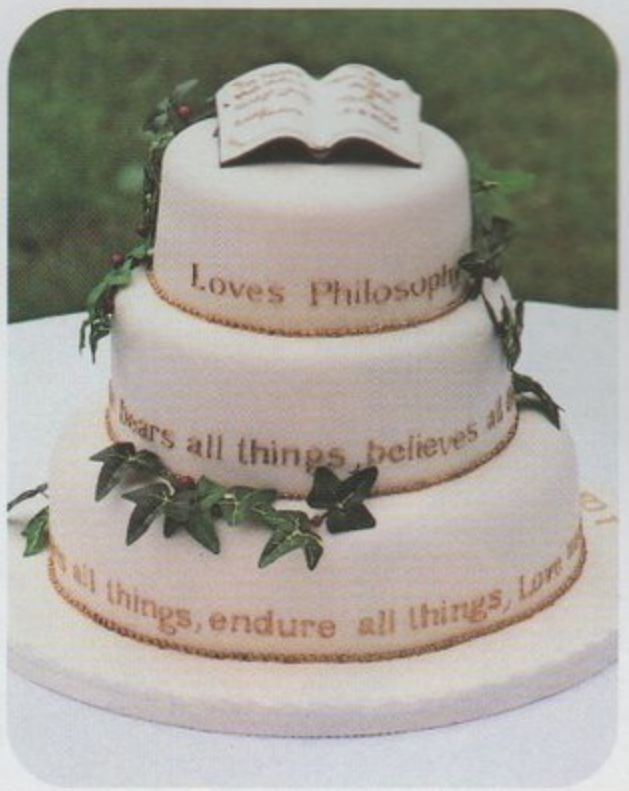
Cakes to Remember



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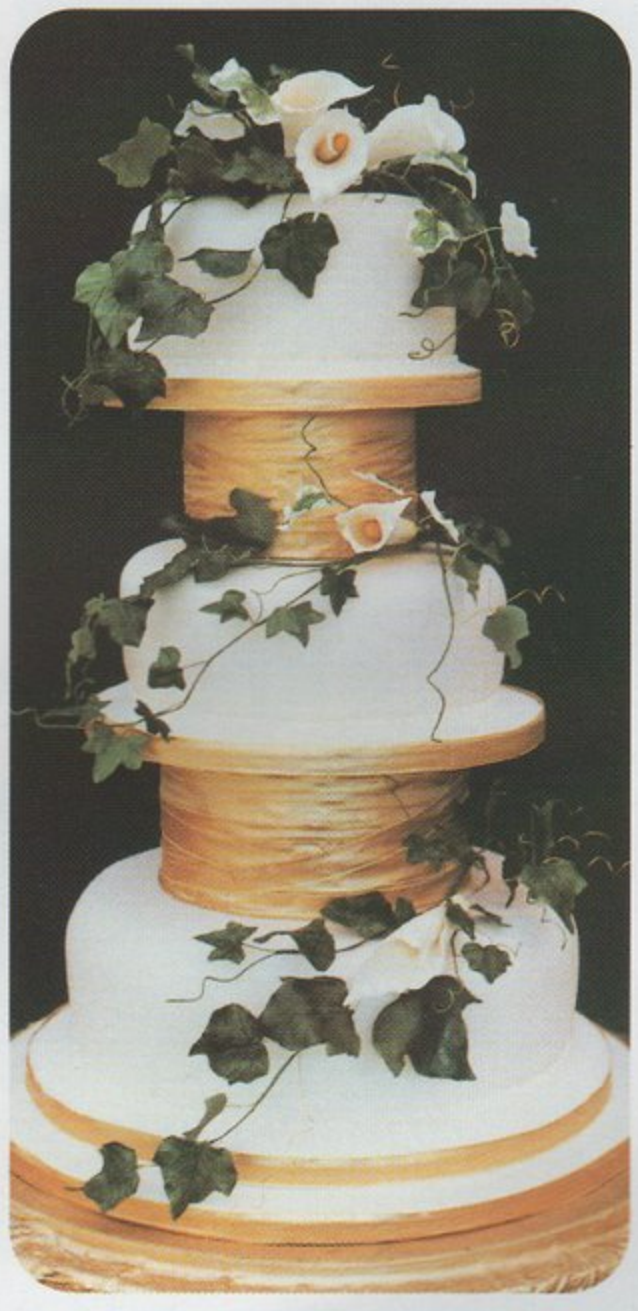

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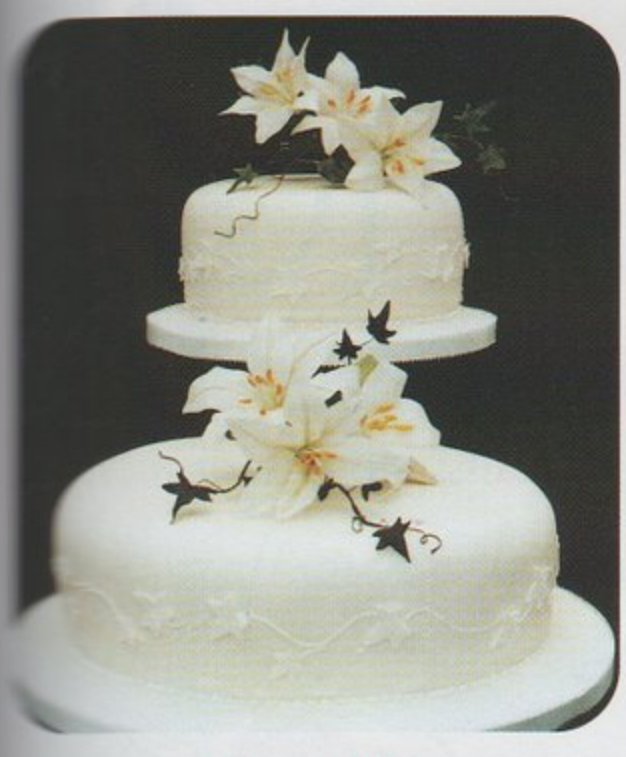

Julia Gale

Patricia Partridge

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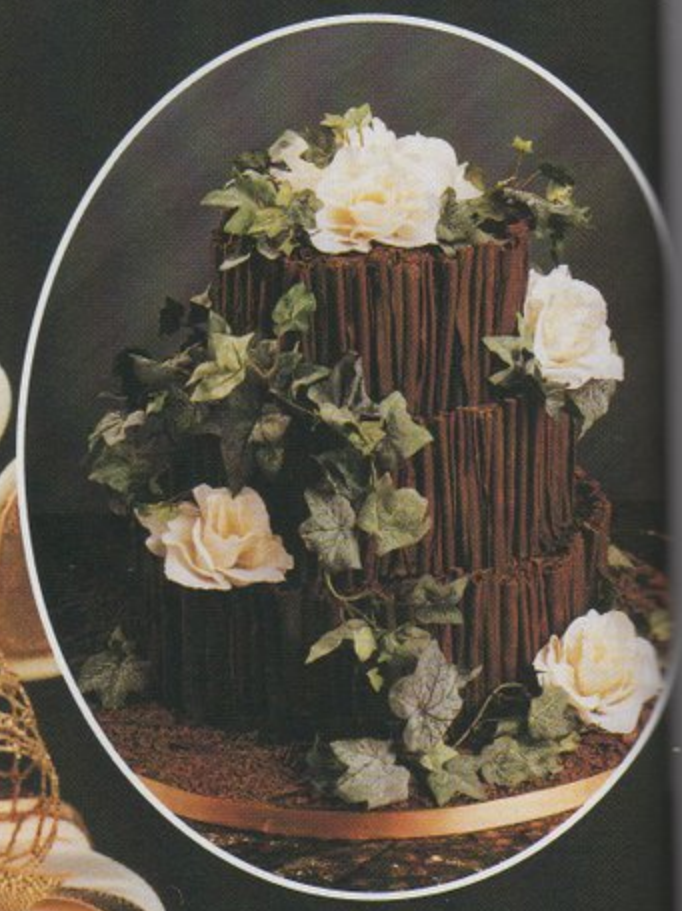

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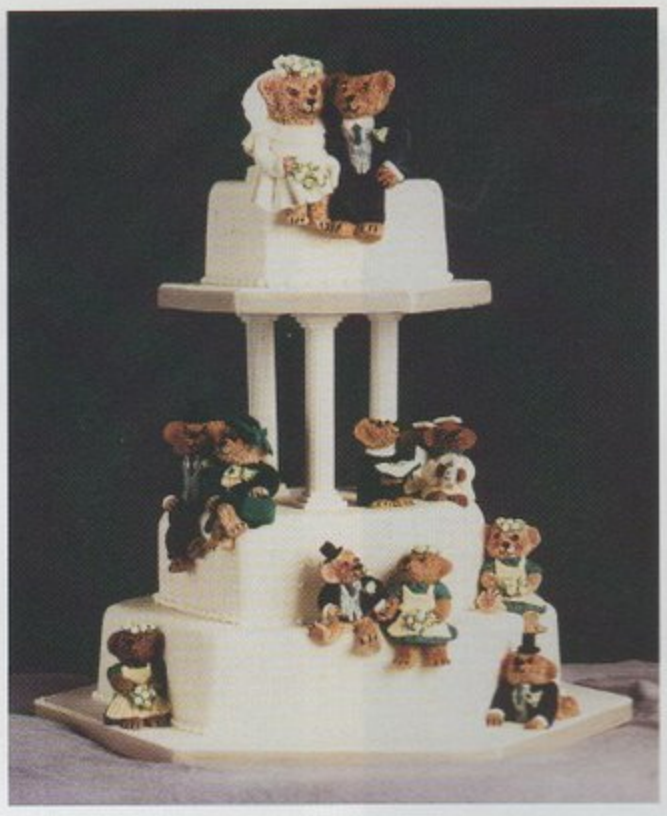

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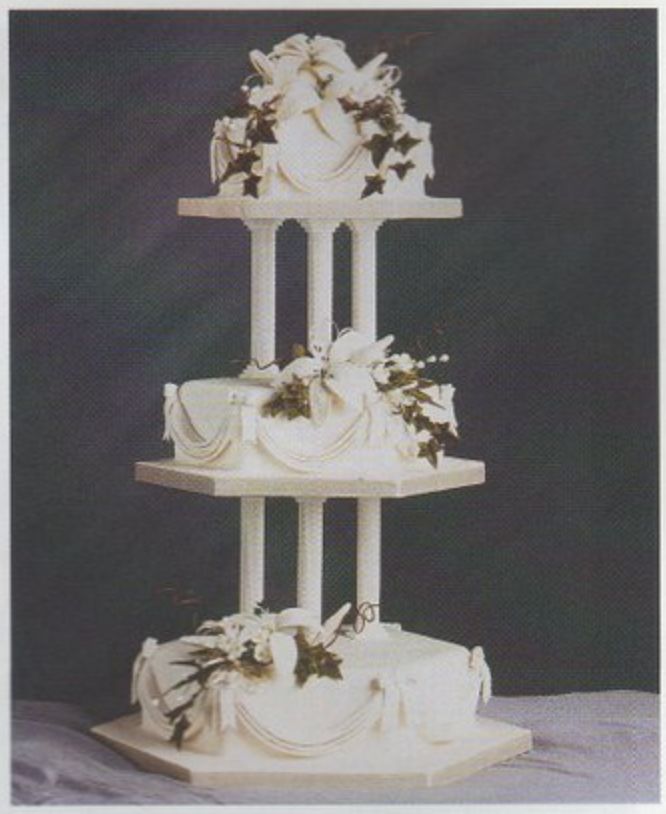

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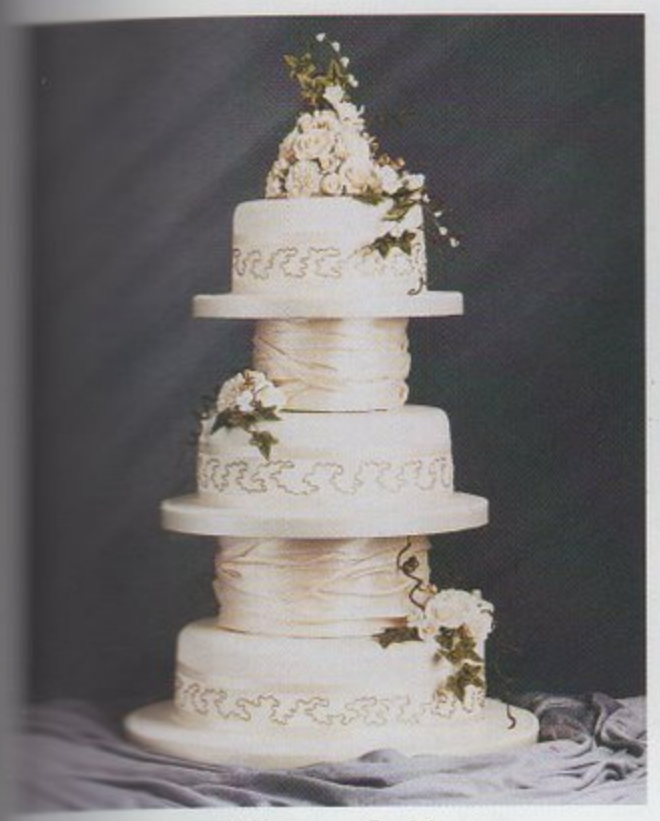
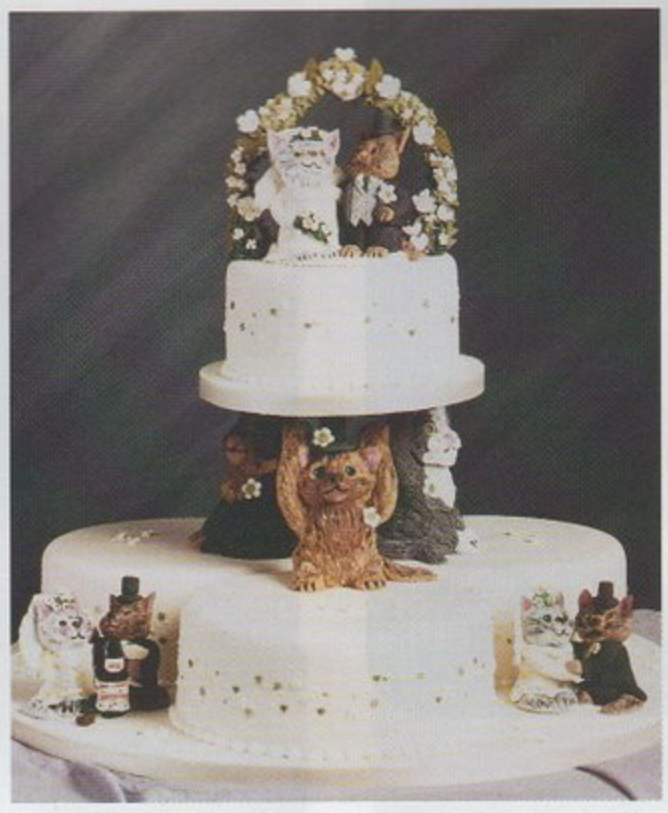
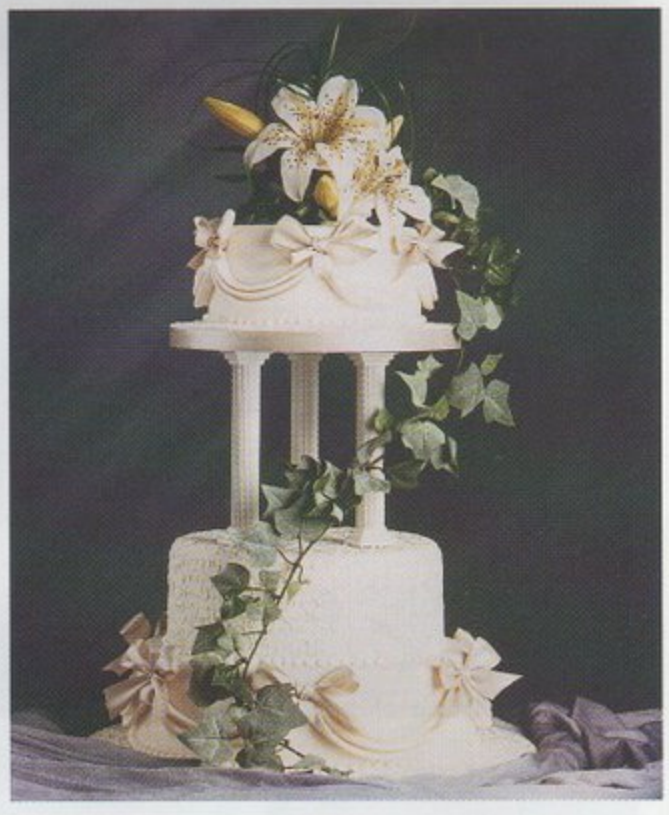


Classic Gold



Purr'fect for a Wedding



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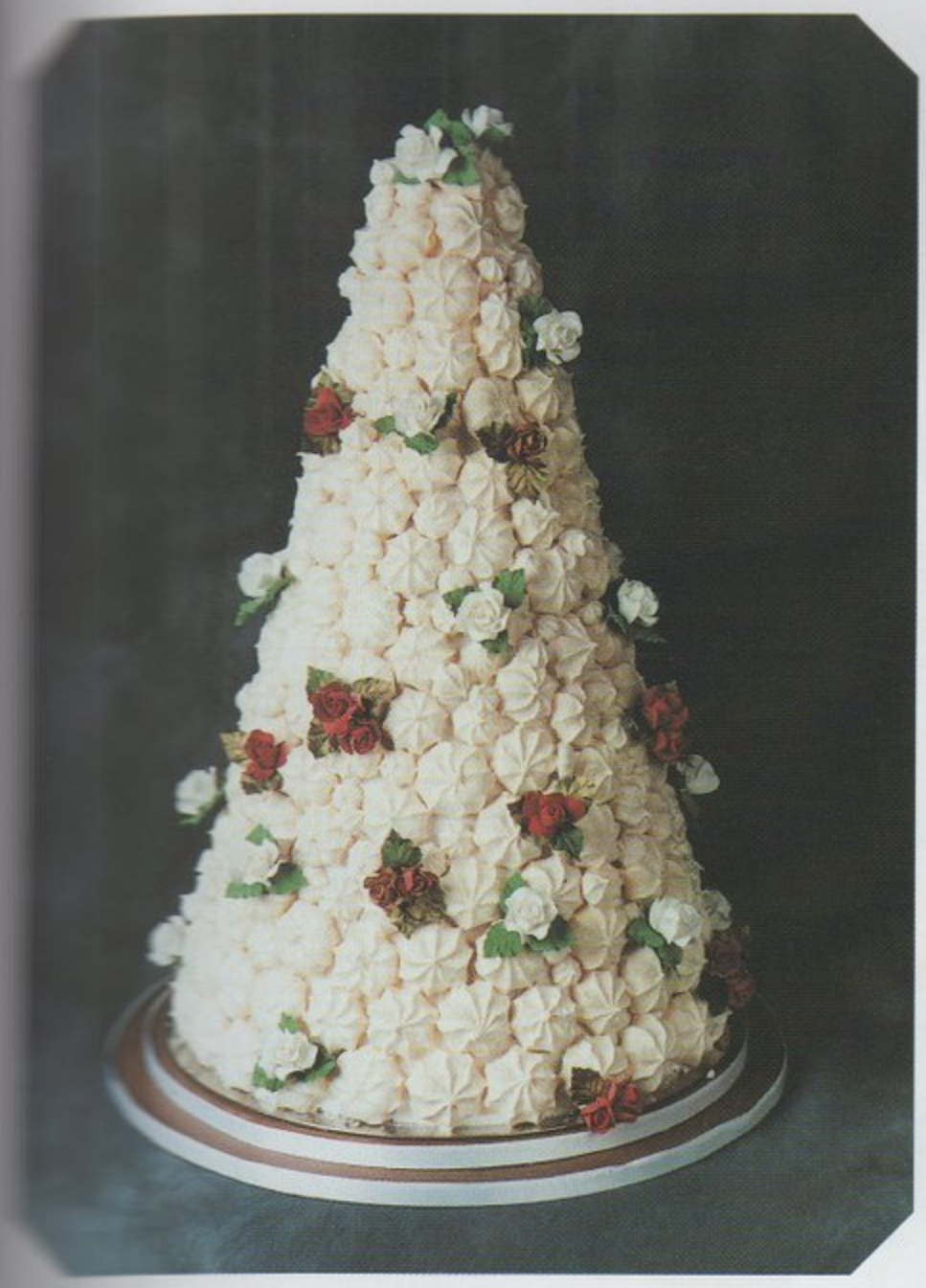

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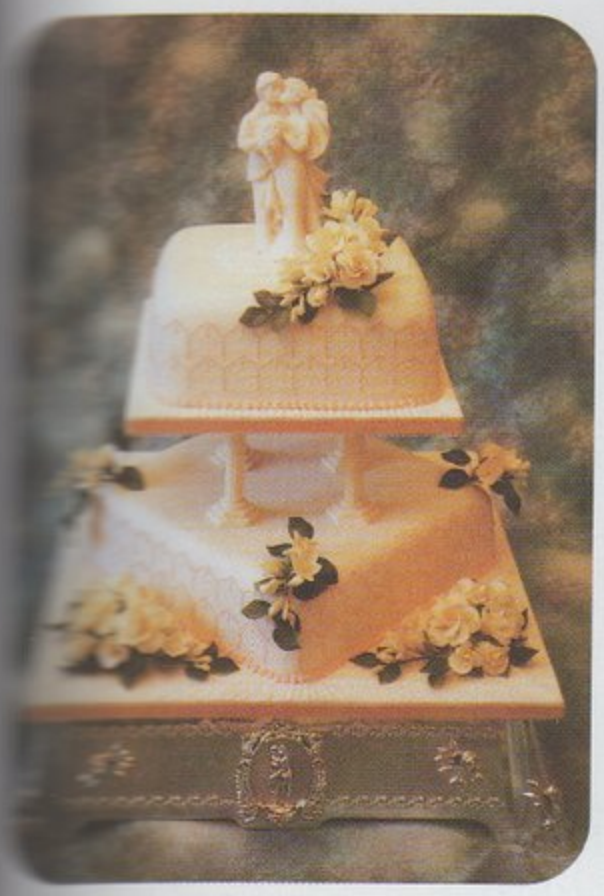

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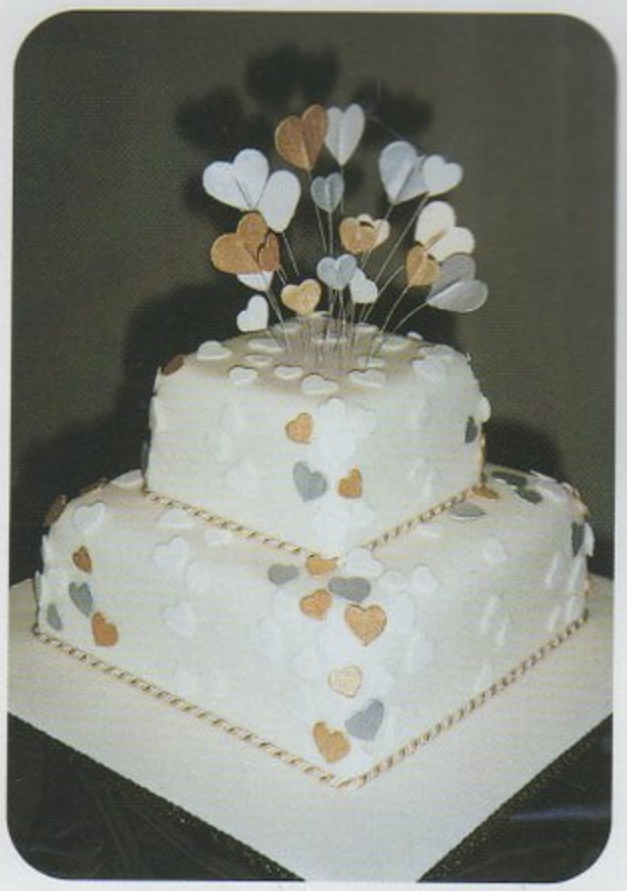

Sara Winn-Jones

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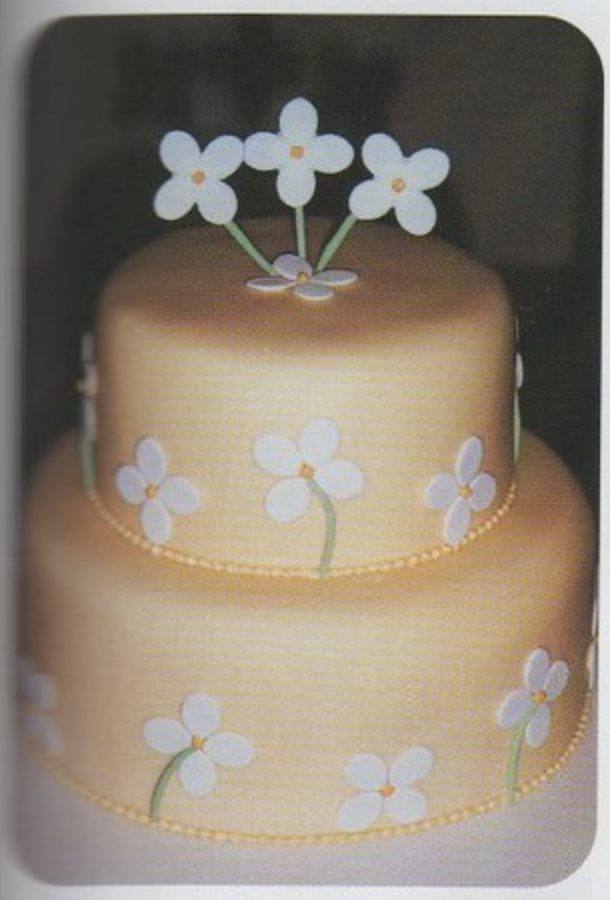

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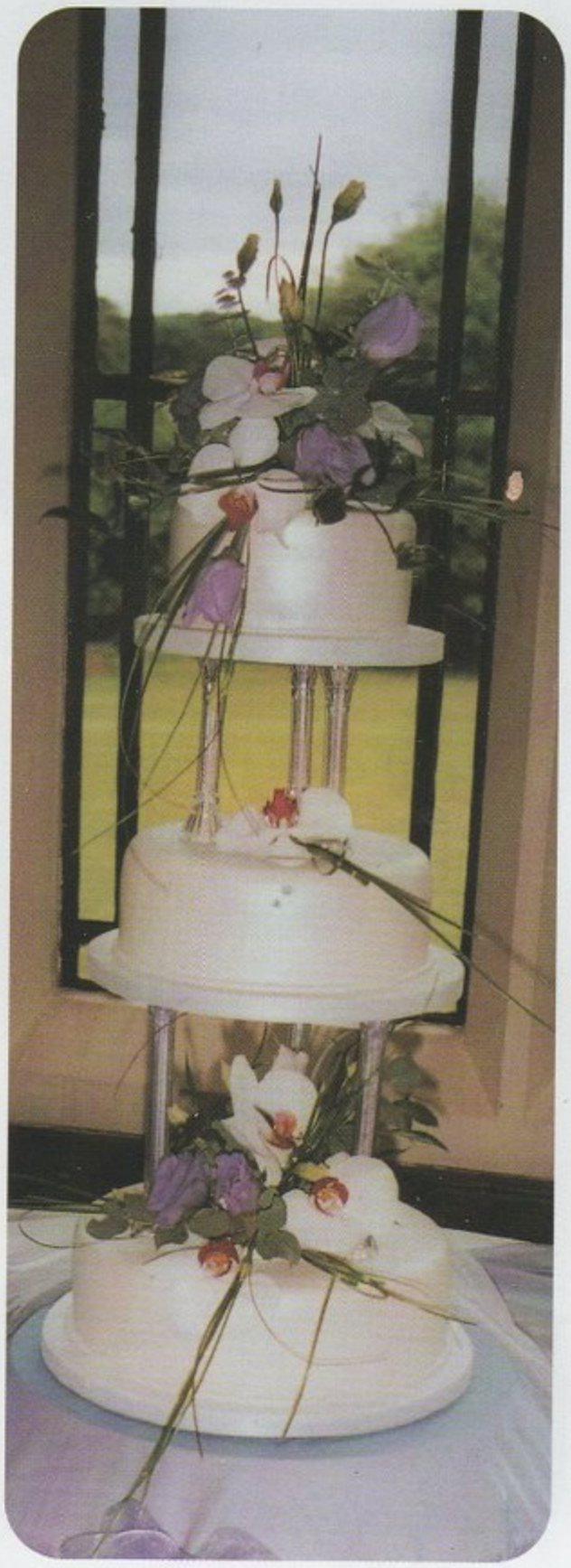

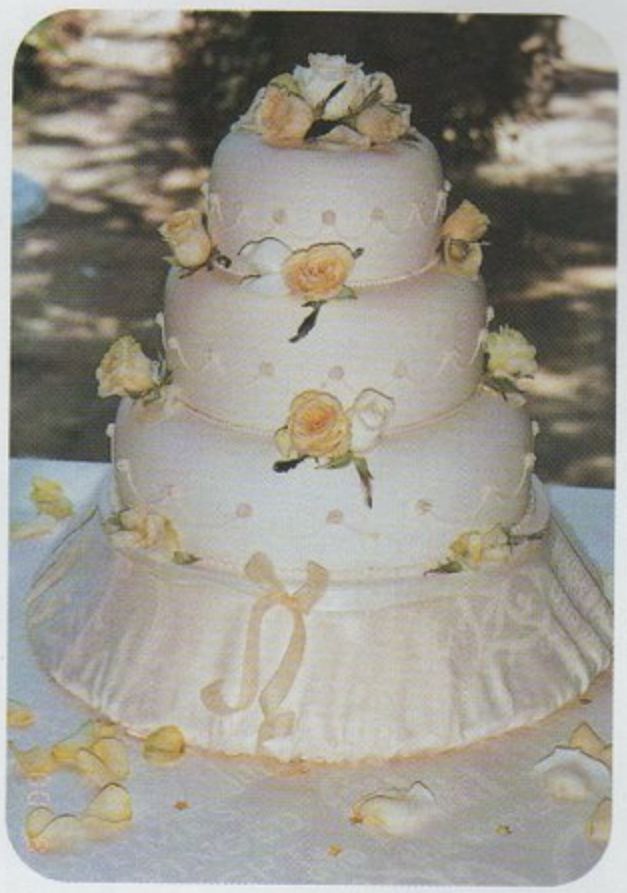

Heidi Schmidt

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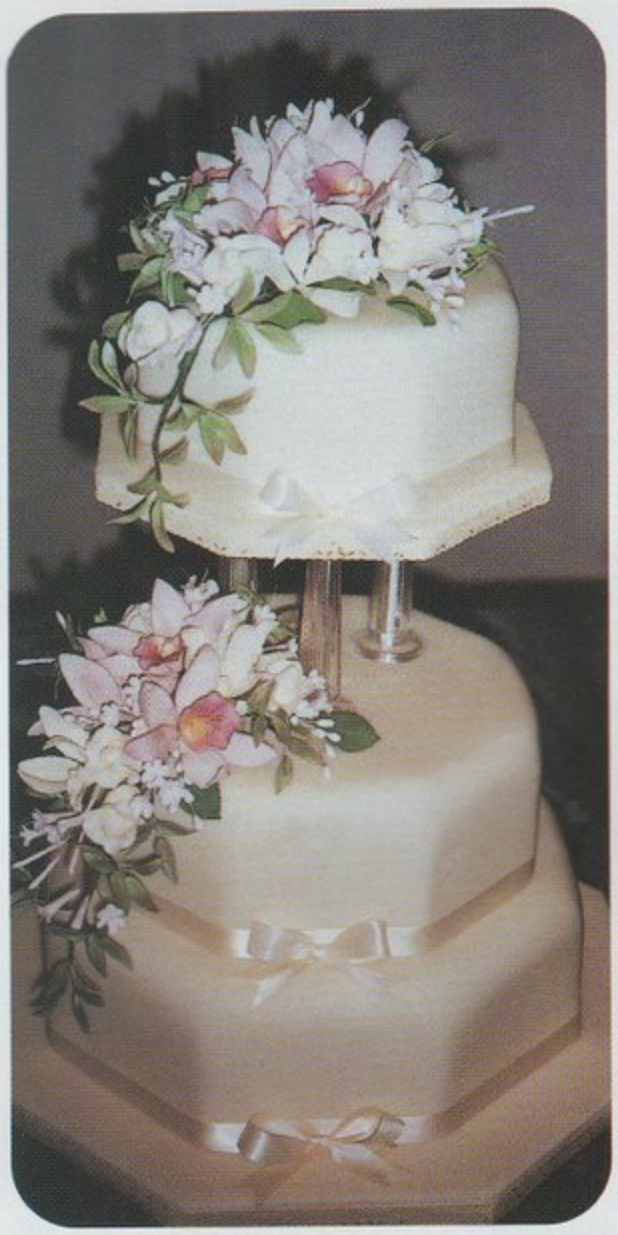

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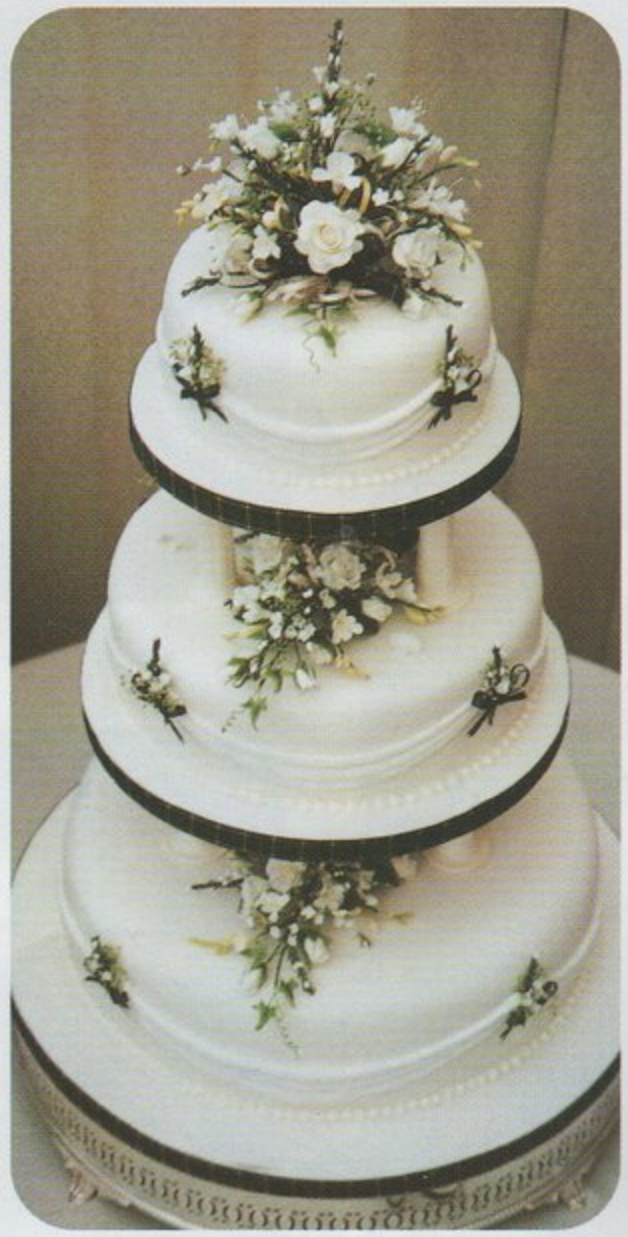


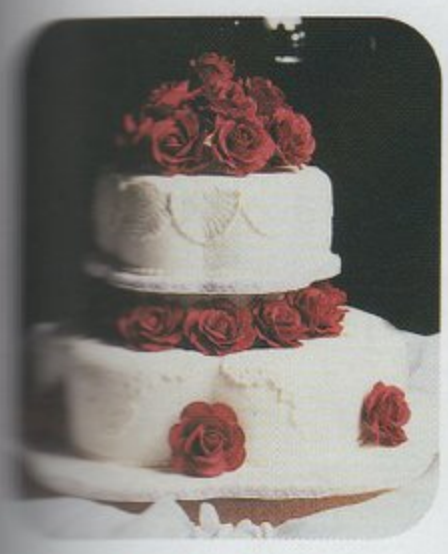
Julia Thorne

Hockleys

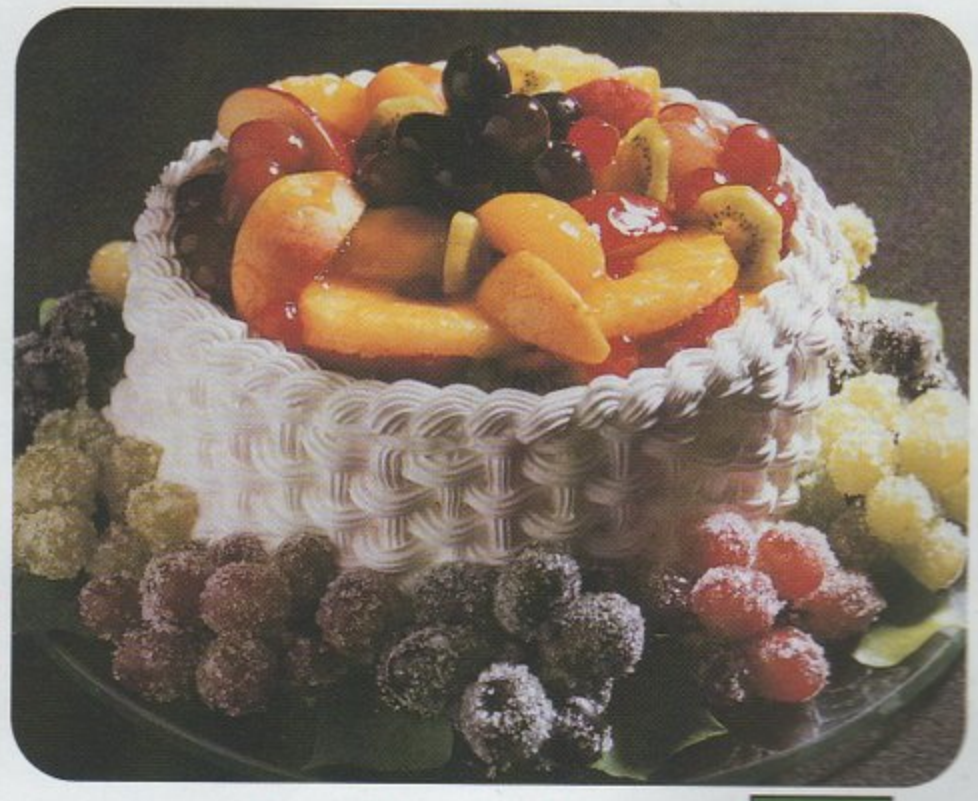
Heidi Schmidt

Rebecca Bury

Bea Rendall



Photography: Danilo Herek



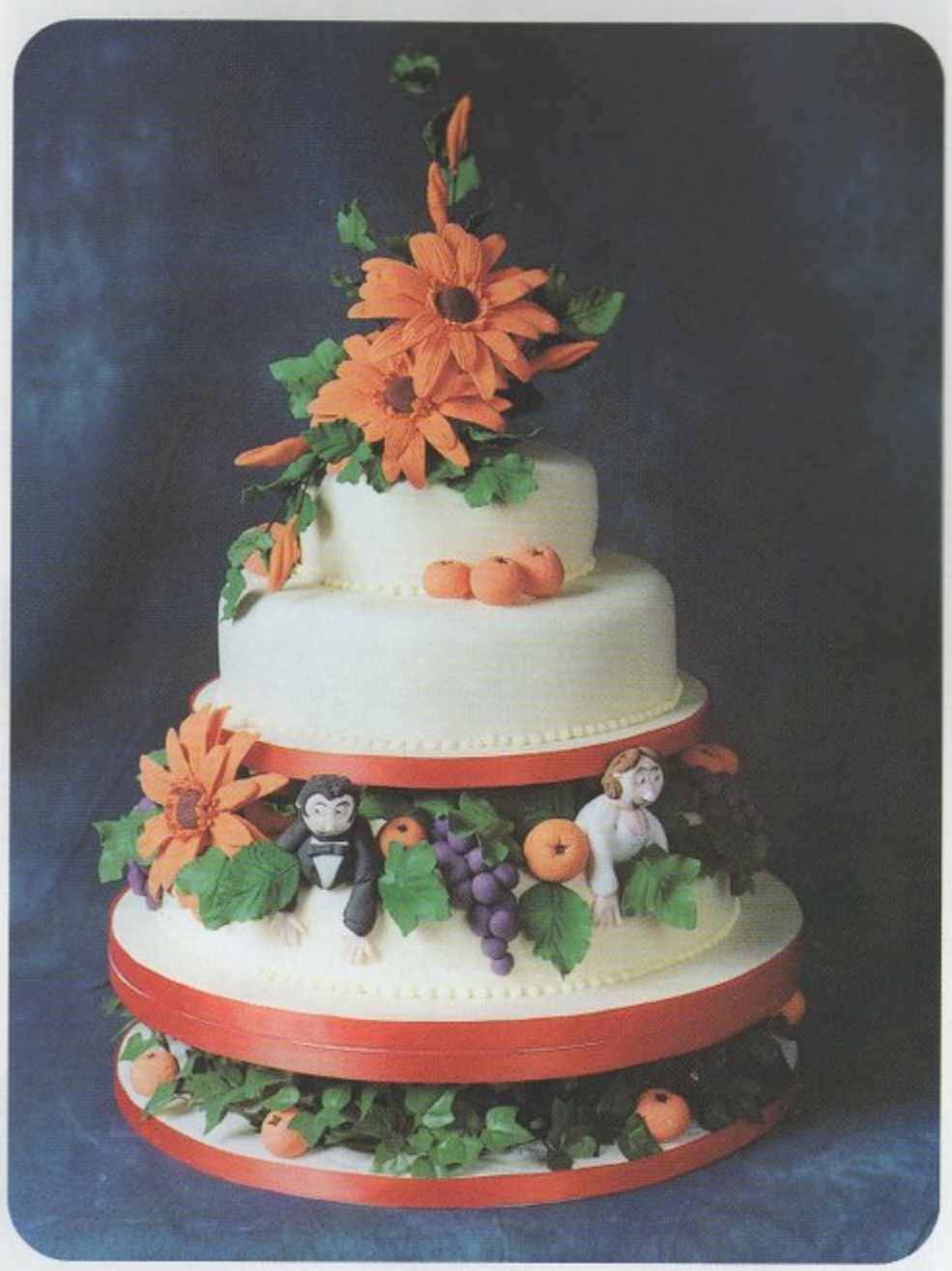
Jane Cook

Vera Herek de Lopez

Hockleys

A Cake with a Difference

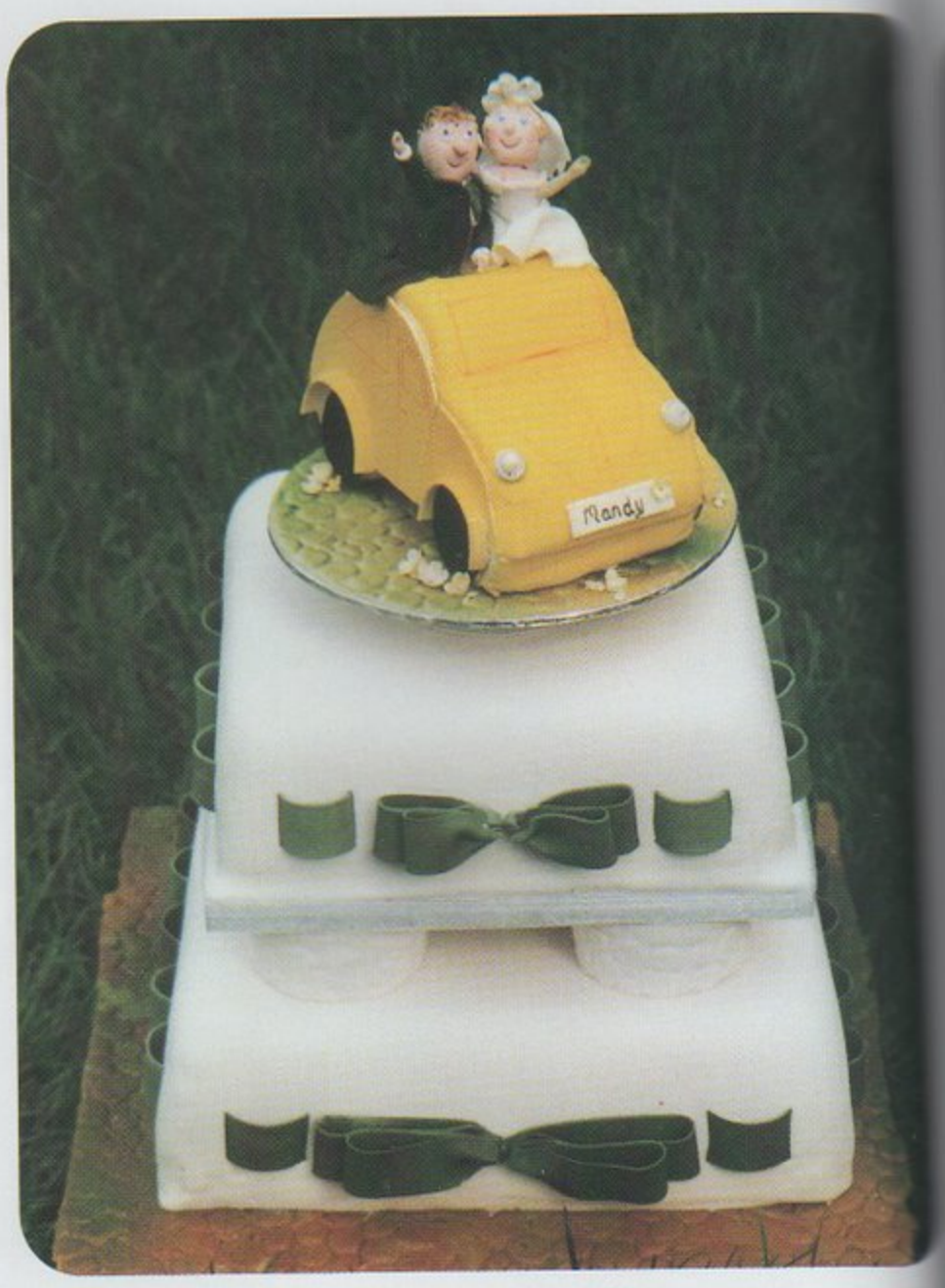
Heidi Schmidt



Hockleys

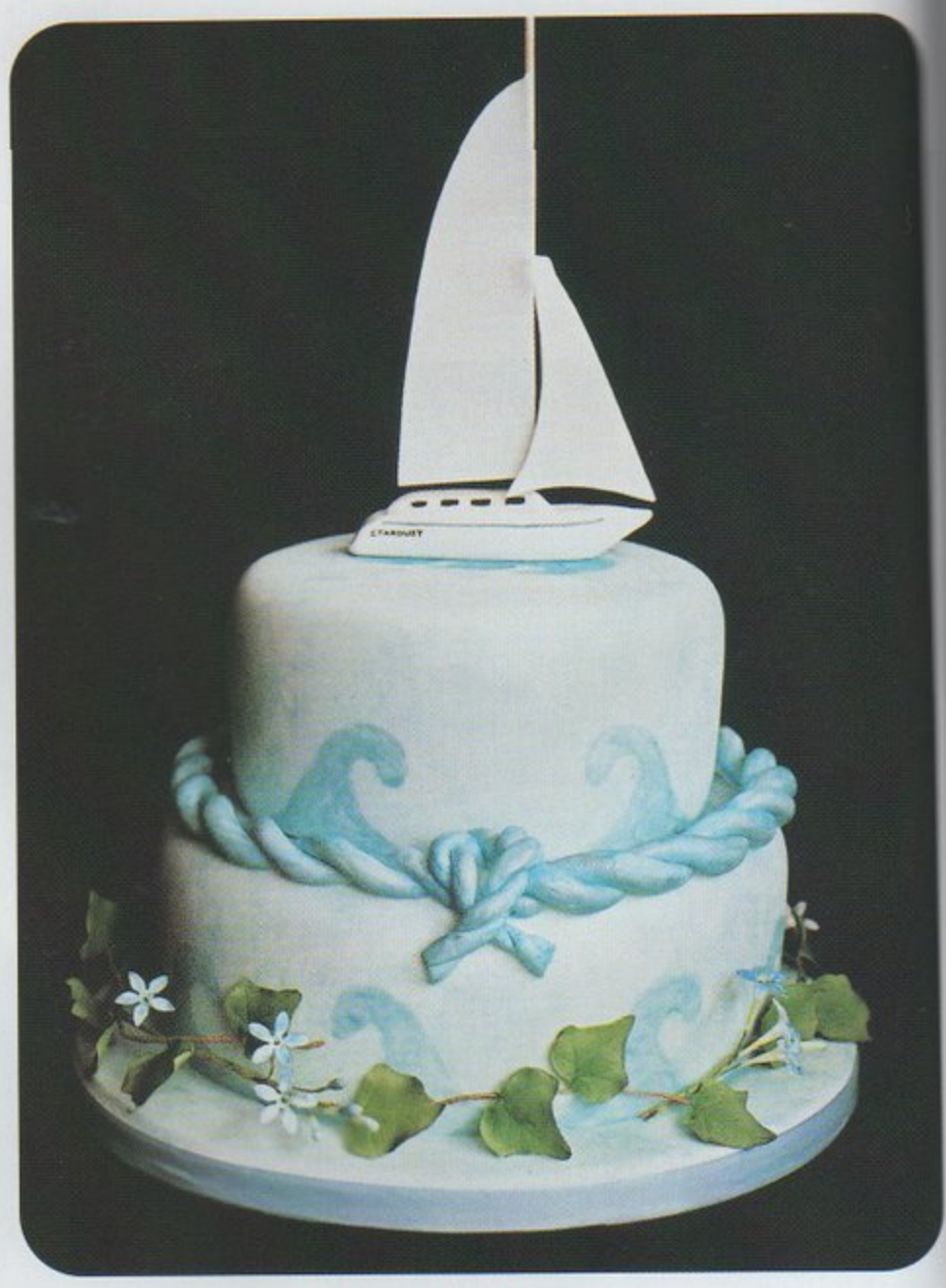
Hockleys

Heidi Schmidt

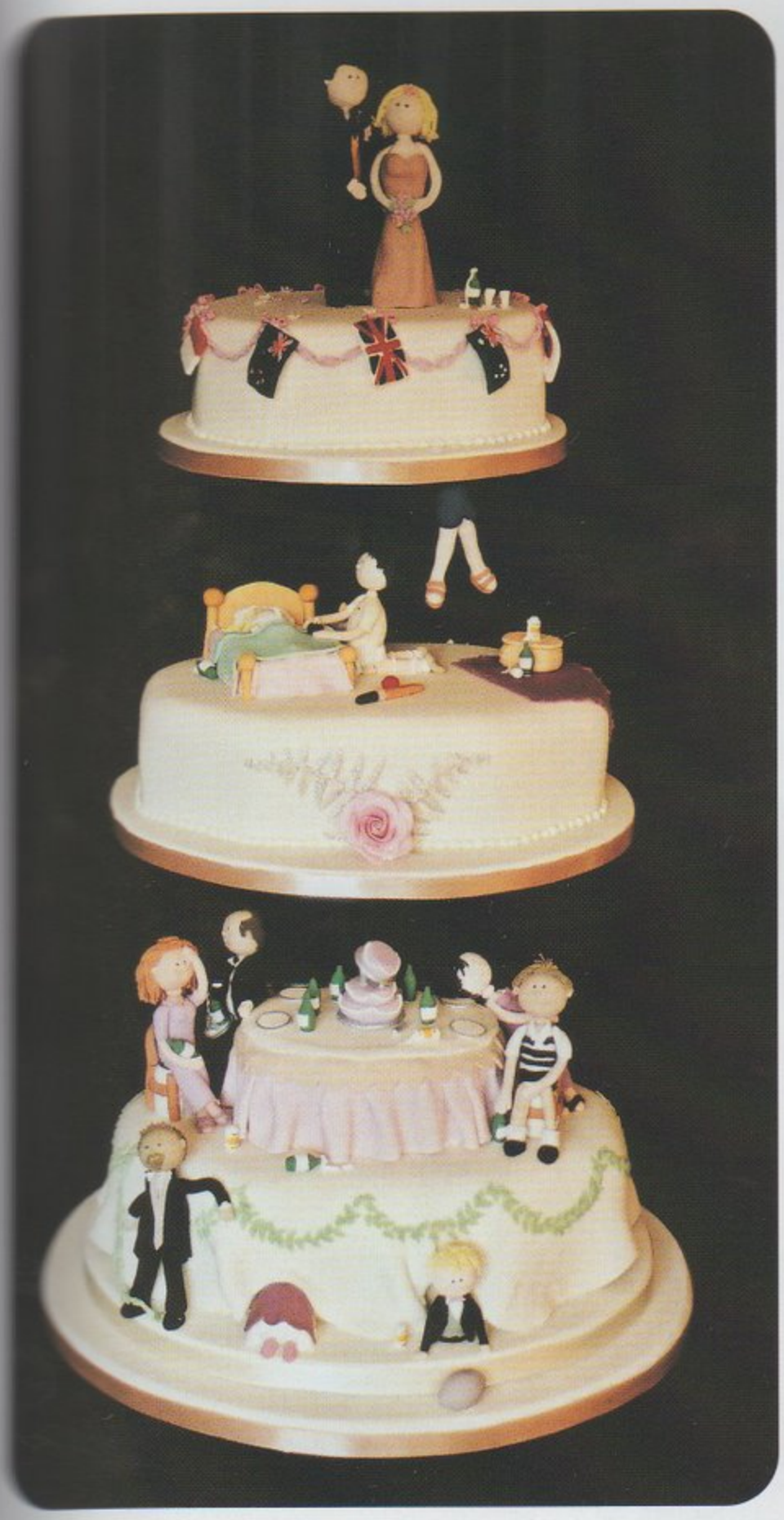


Heidi Schmidt

Heidi Schmidt



Amanda Hansen



Amanda Hansen

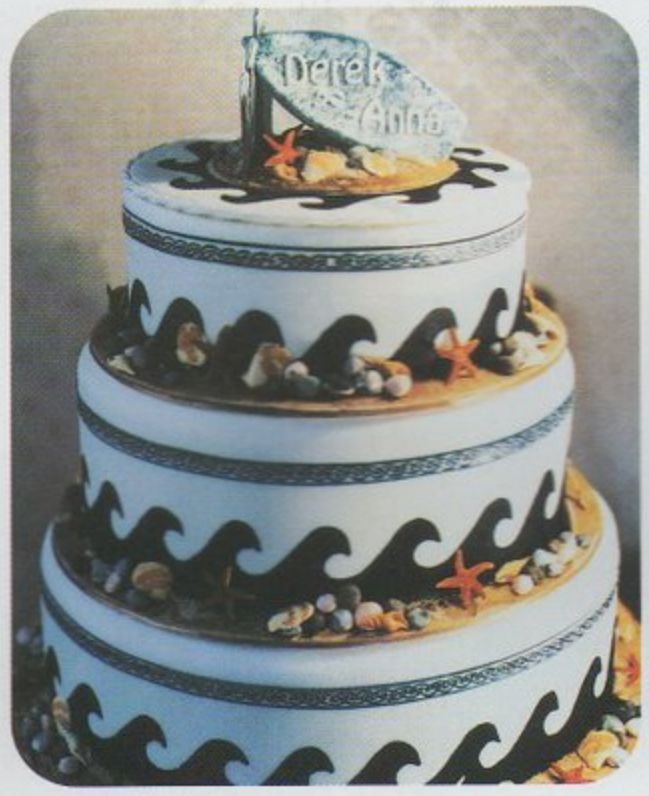
Amanda Hansen

Amanda Hansen

Heather Higgins

Heidi Schmidt

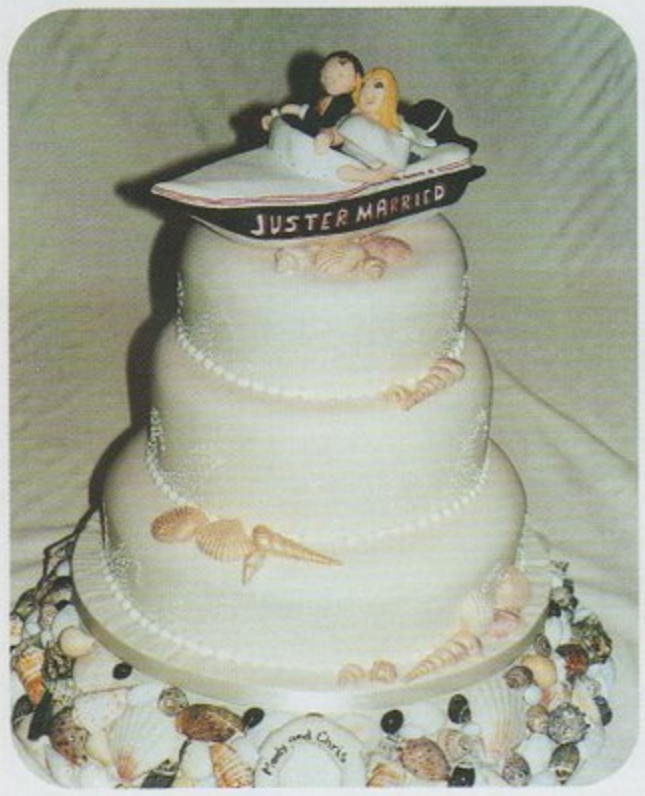
Heidi Schmidt



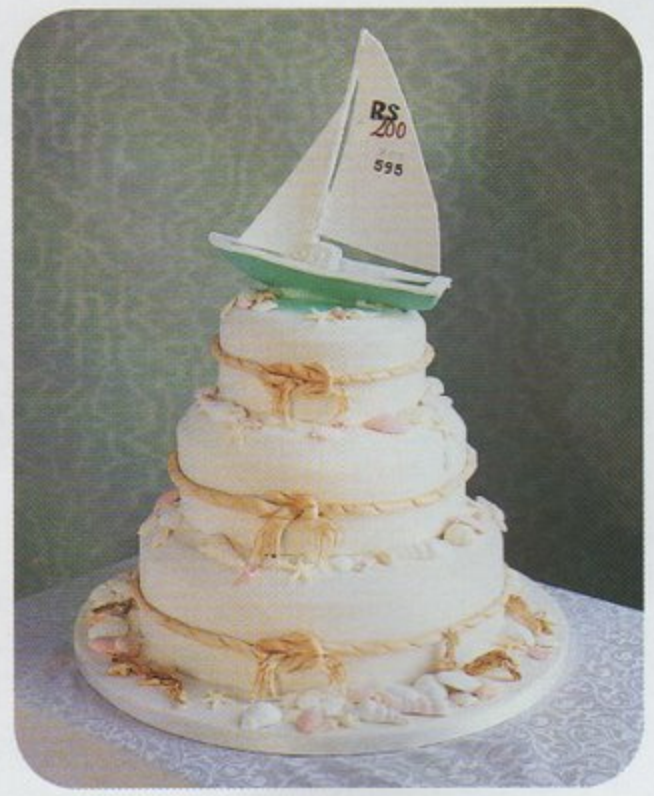
Patricia Partridge

Cakes to Remember

Heather Higgins



Karen Hewitt



Elizabeth Lyle

Karen Hewitt

Jane Asher

Jane Asher

PARTY CAKES

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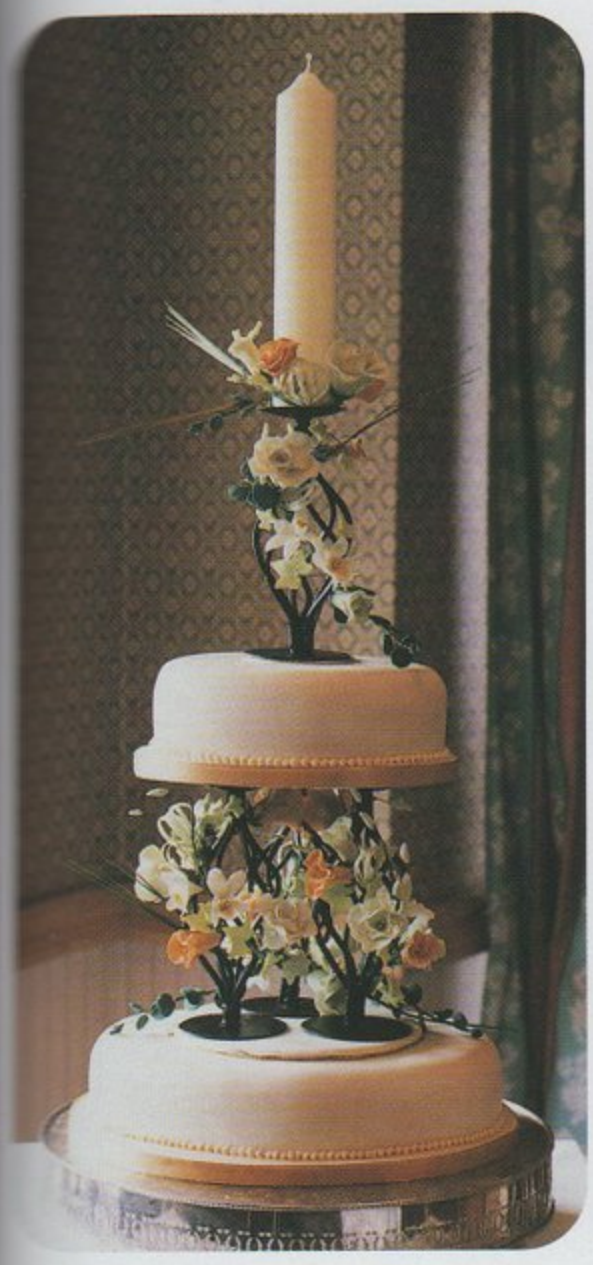
Hockleys

Candlelit Cakes



Zia Collins

Zia Collins

Hockleys

Amanda Hansen

Amanda Hansen

Naomi Yamamoto

Amanda Hansen

Heidi Schmidt

Karen Hewitt

Rhianydd Easton

Karen Hewitt

James & Catherine
Wharpshire
28.10.00

Lynne Rigby

Photography: John Gardner

Lindy Smith

This cake will be featured in Issue 70 of **CAKES** & Sugarcraft magazine.

The English Wedding Cake

by Francine Kirsch

What is universally known today as the wedding cake is, in reality, the English wedding cake. Widely adapted by pastry chefs of many countries, the English wedding cake has been interpreted in various ways through the years. It was born out of two English traditions: that every wedding reception have a single, central cake and that this cake meet certain visual criteria. (Continental weddings, by contrast, had neither a set piece nor set pastry standards.)

As early as the 1600s, English wedding receptions boasted a "bride's pie", its top decorated with figures and flowers, its inside filled with meat. A century later, English cookbooks included recipes for a "bride cake", made with plums. Around the same time, English author Elizabeth Moxton offered a recipe for wedding cake icing in her cookbook.

In 1872, a volume by Mrs Beeton featured a colour plate of a white wedding cake topped with red roses in a vase and, by 1888, London's Universal Cookery and Food Exhibition had three competition categories for wedding cakes.

By then, the English wedding cake had come to be defined as white and multi-tier, the tiers sometimes separated by pillars. Tiers were originally devised as a way of having a tall, impressive wedding cake without spending a fortune on a huge cake top decoration. To economise further still, bakers would resort to fake tiers and broom handle pillars (World War II shortages heralded a temporary return to wedding cakes with plaster-iced cardboard tiers).

A typical English wedding cake of 1900 by Ernest Schulbe: two tiers, fabulous overpiping and a floral vase.

The three unassembled tiers of an English wedding cake by Ernest Schulbe.

Even where an English wedding cake was reduced to one tier or was pillarless, intricate piping identified it as such. Ironically, this quintessentially "English" piping style was brought to England in the late 1800s by German immigrants such as Herr Willy and Ernest Schulbe, and by S. P. Borella, who originated the technique of "lace" piped off the cake.

The Borella style was evident on two prize-winning wedding cakes at a 1923 London baking exhibition. Both had crowns of piped lace and astonishing delicate lace trim. A critic's only reservation about the three-tier version was "that the design is not original, but a copy of the work of a genius [Borella]". He criticised another three-tier cake for having columns on the sides of its tiers rather than between them and for having different design work on each tier so that "the cake had the appearance of three separate and distinct cakes".

A two-tier winner, however, elicited rave reviews: "The proportions are perfect...the colour as pure as newly fallen snow. Beautiful! Beautiful!" With its frieze-like motifs on

The three-tier Schulbe cake assembled.

drum-like tiers and its flower-filled vase top, this cake was typical of those found at English exhibitions of the 1920s and 1930s.

It was certainly typical of the exhibition wedding cakes created by Joseph Lambeth. British born and trained, Lambeth invented the overpiping style that still bears his name and which he took to America in the 1930s. His 1934 book included photos of this overpiping on two-tier wedding cakes. Lambeth's two-tier wedding cakes looked like simplified - yet still ornate - versions of Ernest Schulbe's wedding cakes of the 1900s.

The German Schulbe owned a school and supply house in Manchester and produced classic examples of the English wedding cake at its peak, complete with breathtaking artwork. One illustration shows a typical Schulbe two-tier, its fantastic piping concentrated on the sides and borders because the top was taken up by an enormous cherub-flanked vase (over)filled with flowers. Other pictures illustrate a heavily-piped three-tier Schulbe wedding cake, each tier decorated before assembly. There must have been some heart-stopping moments when the tiers were assembled, given the fragility of the piping and the enormous flower-filled cake top!

An American interpretation of the English wedding cake from the 1920s, with many fragile pieces.

A 1937 British baking manual still recommended that "on cakes which are especially large, i.e. above 40lbs, it is usual and generally desirable to surmount them with a bouquet of natural flowers". This practice was called into question by Briton Robert Wells in his book, Ornamental Confectionery:

A commercial English wedding cakes; c.1937.

"Floral decoration is very interesting, but as carried out nowadays, is most often absurd. True art should be national, yet one of the principal flowers used is orange blossom. Why should we go to a foreign country? Every leaf or flower that is foreign I would have discarded on a wedding cake, and the best of those British growth substituted".

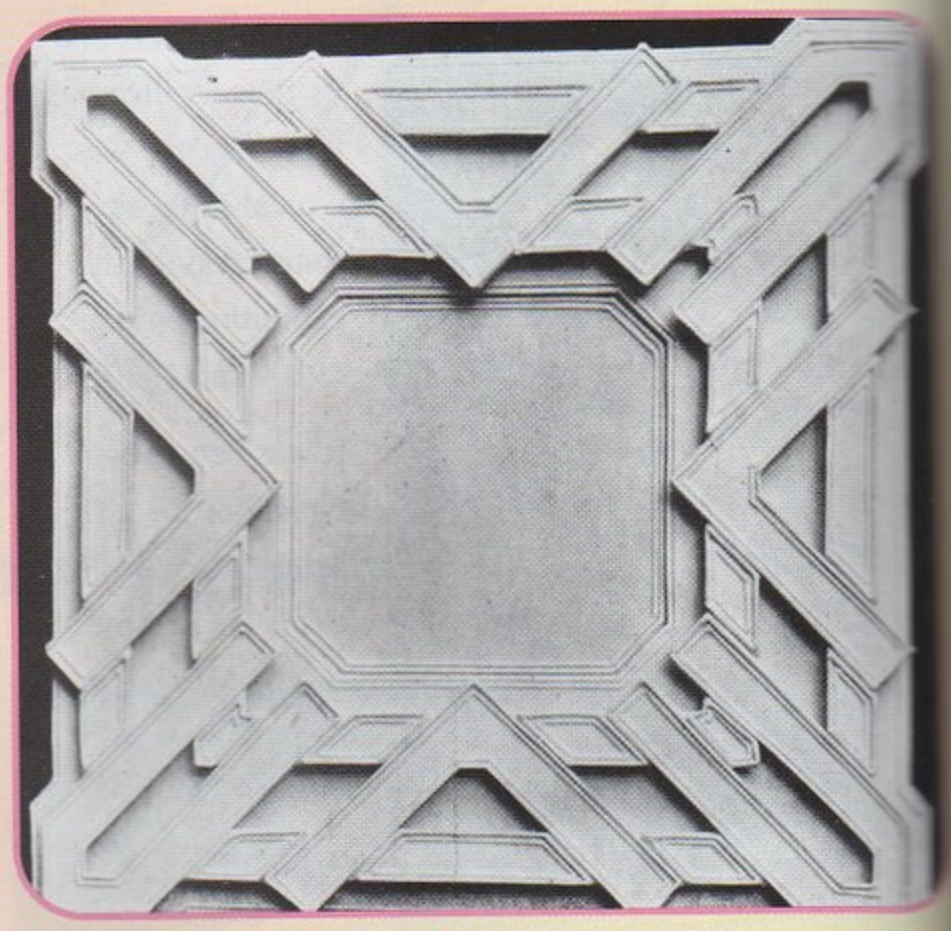
Increasingly, the floral substitutions were artificial and accompanied by tiny horseshoes, slippers and cherubs. Pillars became more common, while the use of costly, labour-intensive piping decreased on commercial, if not exhibition, wedding cakes during the Depression.

When World War II rationing ended in the 1950s, great English wedding cakes made a comeback, best personified by the precise detail and severe modernity of confectionery immortal, Nirvana. Still bearing floral vases, his 1950s wedding cakes were so dominated by run-out tops that, in one of Nirvana's books, readers could only guess what the sides looked like.

Most impressive were his four-tier horseshoe shapes; most forbidding his three-tier round cake, with no decoration save for a little piping. Prettiest were Nirvana's heart-shaped wedding cakes, which rated an entire chapter, as did his square ones. "Indeed, modern trends are towards the unusual, and the one [shape] that looks like it is coming to stay is the square cake. ...One distinct advantage over its round fellow is that the four sides can be covered by means of run-in work and not coated in the usual way at all", he wrote.

By comparison with the obsessive symmetry and great detail

Two single-tier cakes by Joseph Lambeth; c. 1934.



Note the precision of Nirvana's pointed decorations.

of the 1950s, wedding cakes of the 1960s often appear simple and supply-poor. A 1965 English book, for example, suggested that readers buy pillars at their stationer and depicted wedding cakes decorated solely with a single row of piped shells or with a wide ribbon around the side.

Part of the reason for this was that "amateurs", first getting into cake decorating in a big way, had a hard time finding supplies and instruction. But even professional decorators were producing simplified wedding cakes, such as a two-tier square with pink hearts on its sides and a pink gift wrap bow on its top. It was only in the 1980s that fabulous cakes again flourished.

From its earliest days, the English wedding cake was copied by confectioners around the world. A 1913 German version had three tiers - two round, one square - plus a gum paste vase with gum paste flowers on top. Four network "grottoes" on the bottom tier housed gum paste cherubs. The least English - and oddest - part was the four duck head "fountains" on the second tier, emitting sprays of spun sugar "water".

An American "English wedding cake" of the 1920s came with three tiers in radically different sizes, separated by high, slender pillars. The decoration, including network, doves, floral swags and wreaths was pretty, but delicate to the point of being pernickety.

Nirvana's glorious ship wedding cake of the 1950s.

Two German-American collaborations were featured in a 1923 book. The first had one large tier with eight three-dimensional network ovals around the top edge, each oval separated by a piped rose. In the centre was a large vase with an overwhelming bouquet. The second cake was three-tiered: on its second tier were porcelain cherubs and network "leaves"; on its third, gum paste horseshoes and network "leaves". A cylindrical vase, topping the first tier, was filled with huge fabric cabbage roses. Wrote the author, "Fresh white natural roses or caramel roses can also be used".

A German confectionery guide of 1925 included an "English Wedding Cake" with three high, plain pillars huddled together between each of its three tiers. These detracted from a very thin bottom tier and a very high, but very narrow, middle tier. A tiny cupid stood on the very top, rather like Nelson on his Column in London's Trafalgar Square.

…on, in 1929, a …book featured two …wedding cakes". The …with three pillarless tiers, …primitive modelled …with silk flowers on its …The bottom tier was …with numerous …scrolls, while four …oddly-piped ornaments …the centre tier and …ping, birds and roses …the top tier.

…ond, a two-tier cake, …very odd bottom layer, …featured ugly, dragon-…natures, whose tails …pillars and who …spun sugar water into …sticking out of the …. Also on this tier …se-filled cornucopias and a rose bouquet, while tiny …sat atop the top tier.

A "Danish-Type English Wedding Cake" with Danish-language decorations.

…versions of the English wedding cake appeared in a …Danish cake decorating manual. One, "ordered in …holm for a wedding in London" (possibly due to …), was made of fruit cake and decorated with royal …. It had three tiers, pillars, network side pieces and …as though "Swedish modern" design had collided with …traditional".

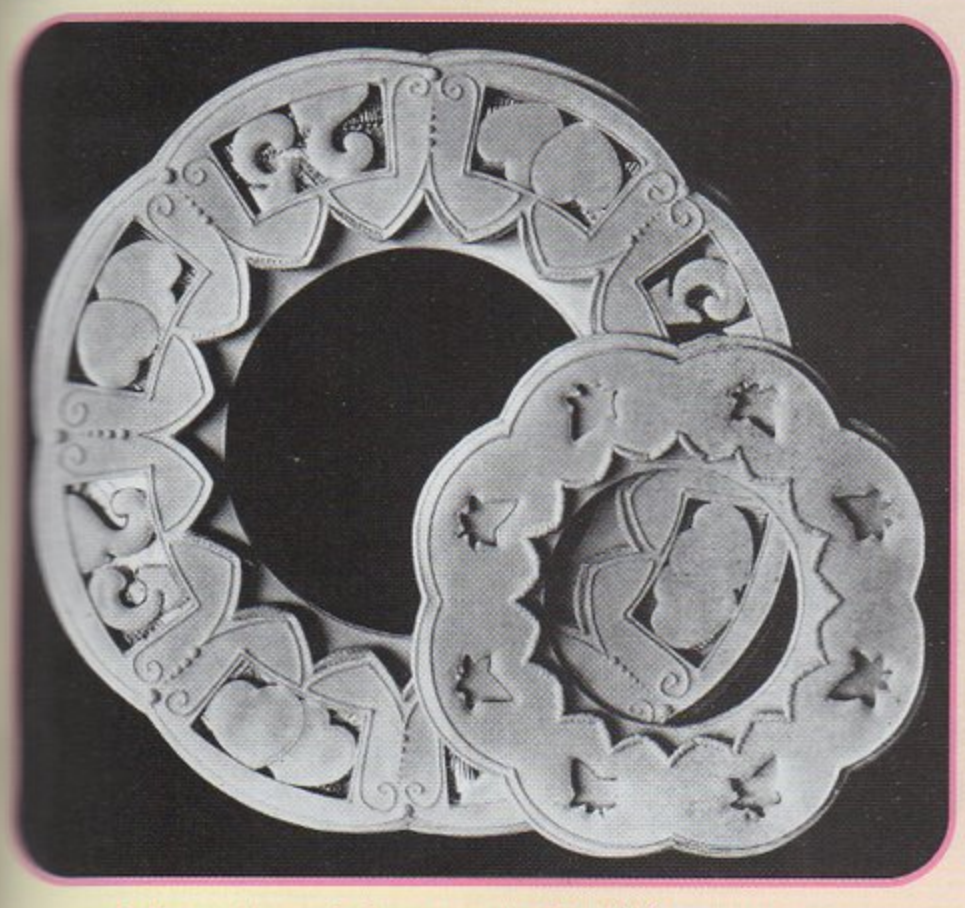
…though wishing to have an English style of wedding cake, …second example] had to be prepared without the traditional pillars", according to the author. Its piped network included a trellis for the bridal couple cake top.

A third Danish wedding cake "based on the English style" sported piped network in many shapes, some of them distinctly weird-looking. Advised the author, "This form of decoration is very popular with English brides, but the preparation requires hours of work and the price has to correspond".

The "Danish-Type English Wedding Cake" had four tiers, piped lace dropping from each tier. Shield-like plaques bore Danish words, and the date of the wedding (27 July 1945) was piped on top.

A Danish wedding cake, in the English style, with oddly-shaped network.

The book even contained a photo of a real English wedding cake, made for that most English of brides, HRH Queen Elizabeth II (then Princess Elizabeth). It had four tiers, weighed 500lbs and took five weeks to complete. Coloured plaques on the two bottom tiers showed "Events in the life of the bridal pair". Said the book, "English wedding cakes are really works of art".



Hollow centres made these run-outs of the 1950s easy to mount.

In 1938, an American confectioner named Ollie Ross made a sugar "Wedding Memorial" for the recently married Duke and Duchess of Windsor.

It was not a cake per se, but a two-tiered piped network extravaganza, measuring two feet high and two feet wide. The first tier was made in the shape of a crown and the bottom tier was meant, said Ross, "as a barrier separating [the couple] from the outside world". A bizarre, but very American, touch was the "Home Sweet Home" sign on the memorial's top.

Ross sent photos of his creation to the Windsors and received a thank you note from the Duchess in reply. He planned to present the memorial itself to the Duke and Duchess on their upcoming trip to California.

Zia Collins

Photography : Ross Young

Photography - David Stretem and Associates

Zia Collins

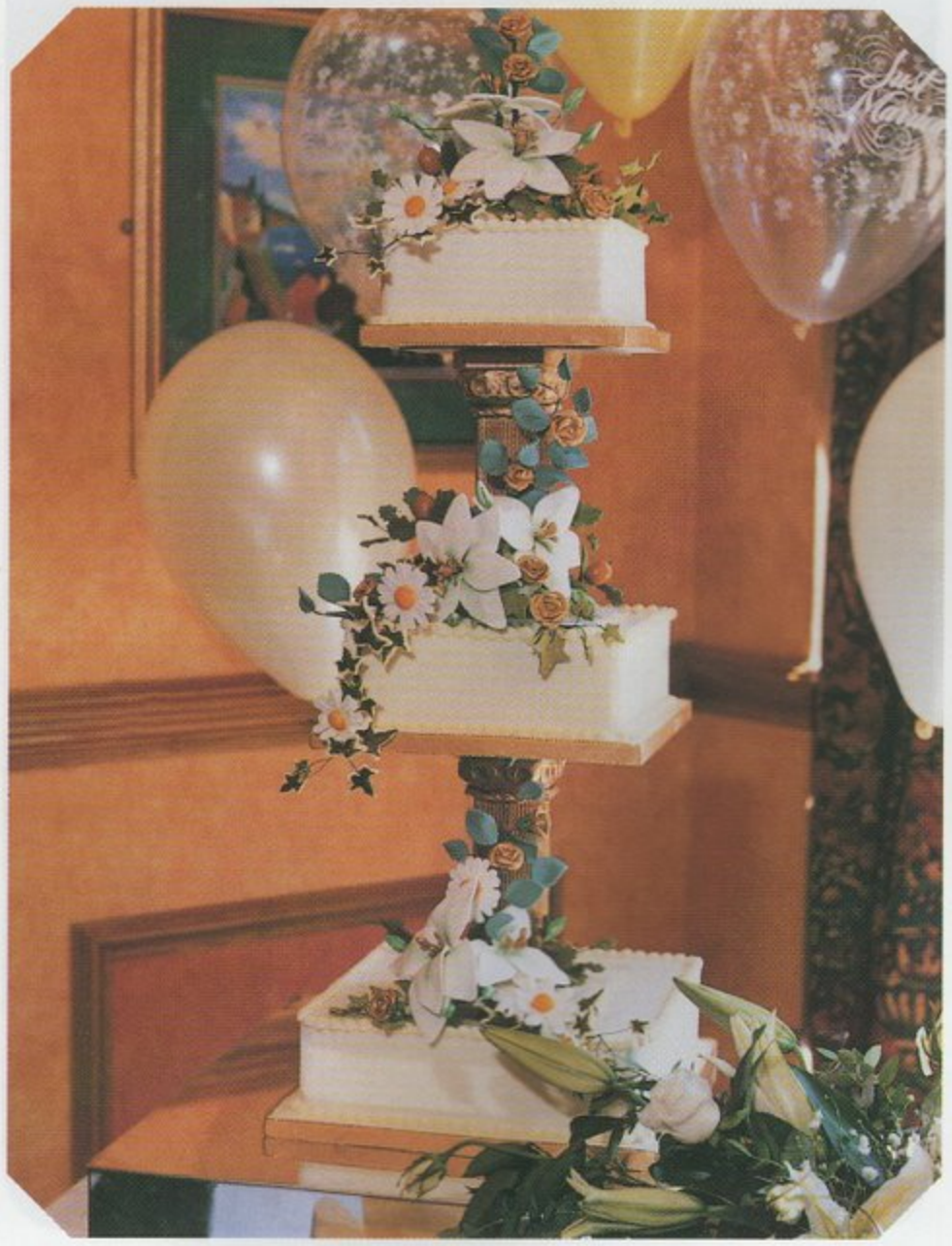
Thelma Lockhart

Tara Bobart

Jeanette Chappell

Photography : David Streiem and Associates

Zia Collins



Photography : David Streiem and Associates

Photography : Simon John

Photography : David Streetem and Associates

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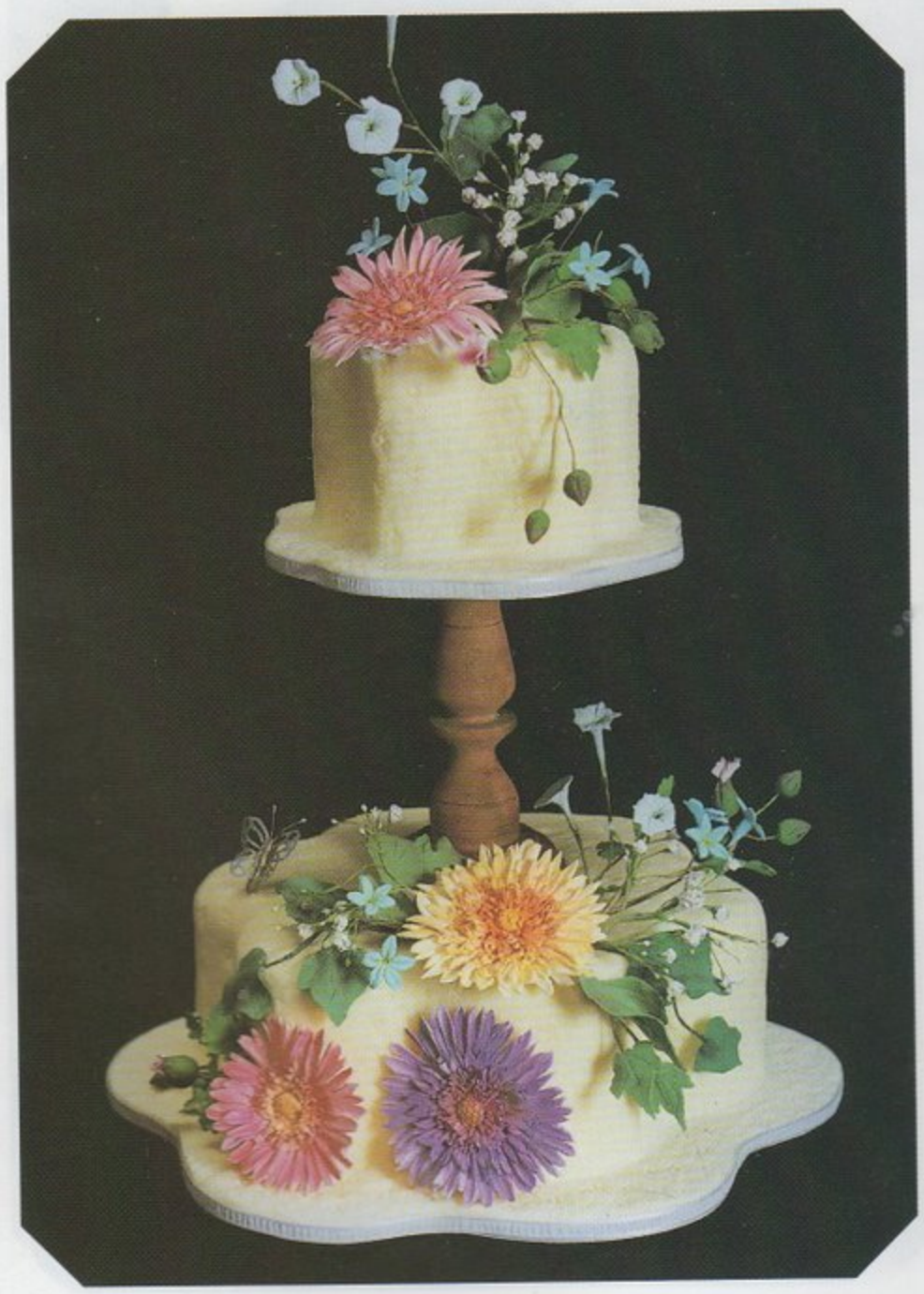
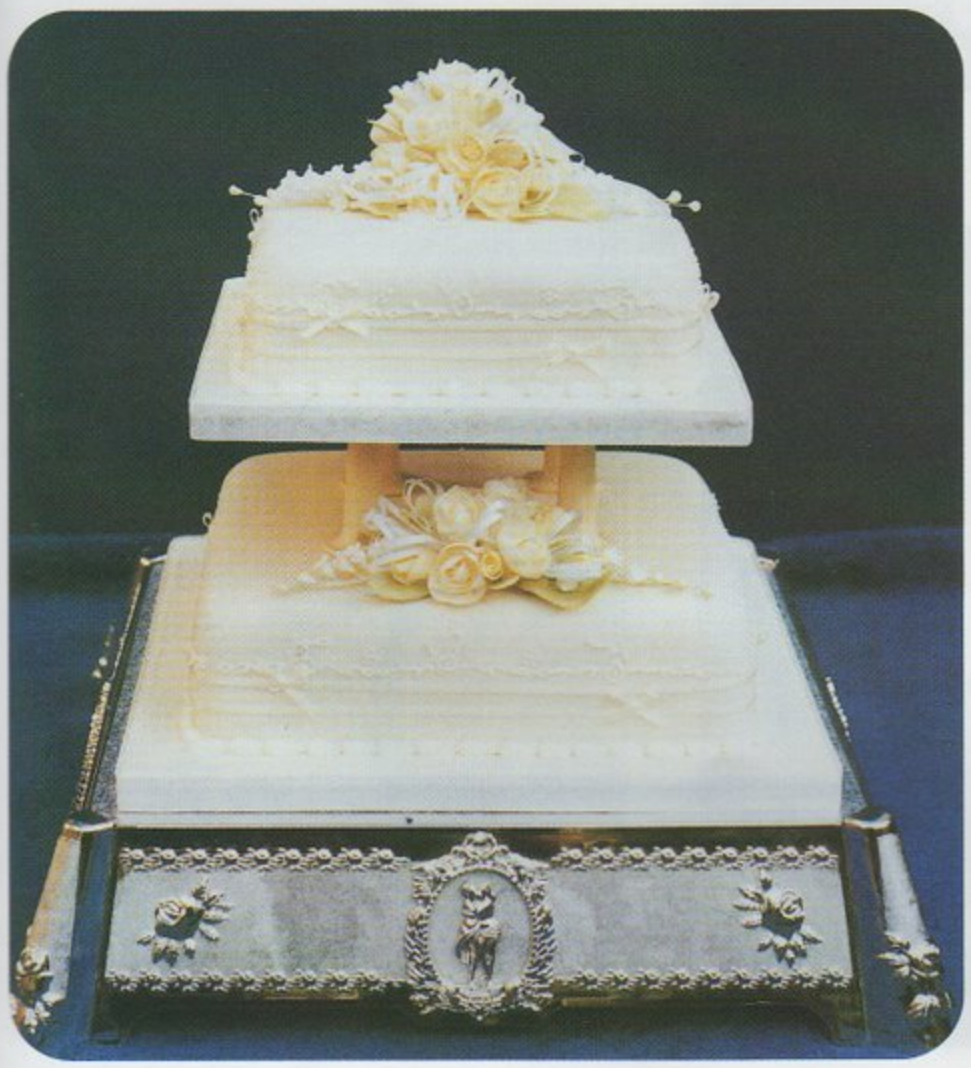


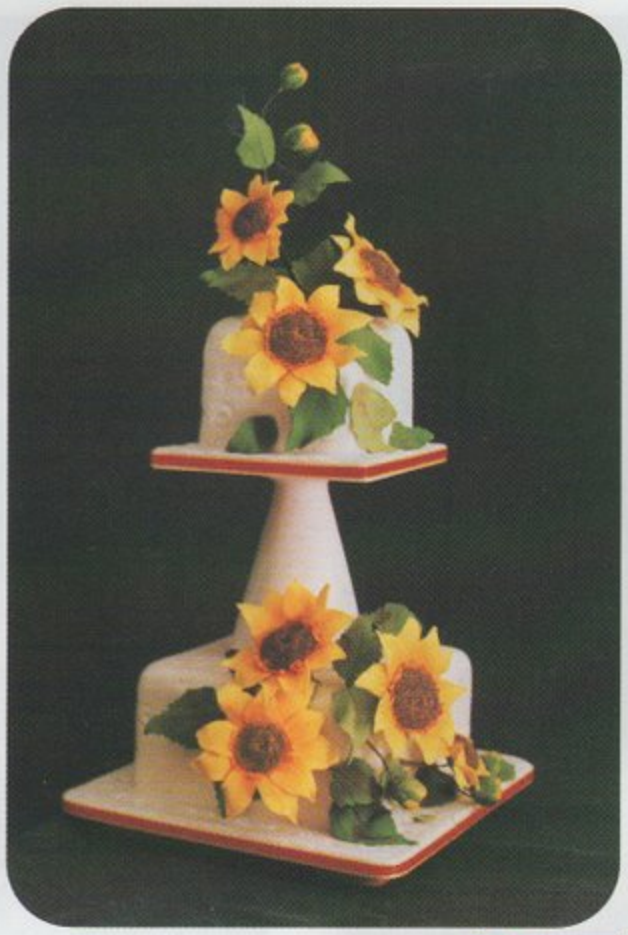
Tara Bobart

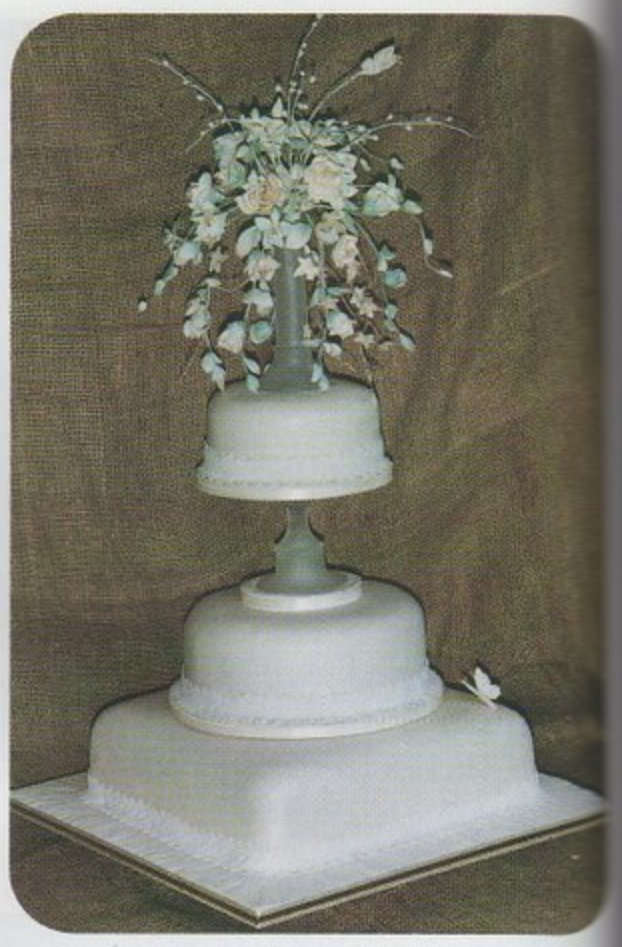
Zia Collins

Jeanette Chappell



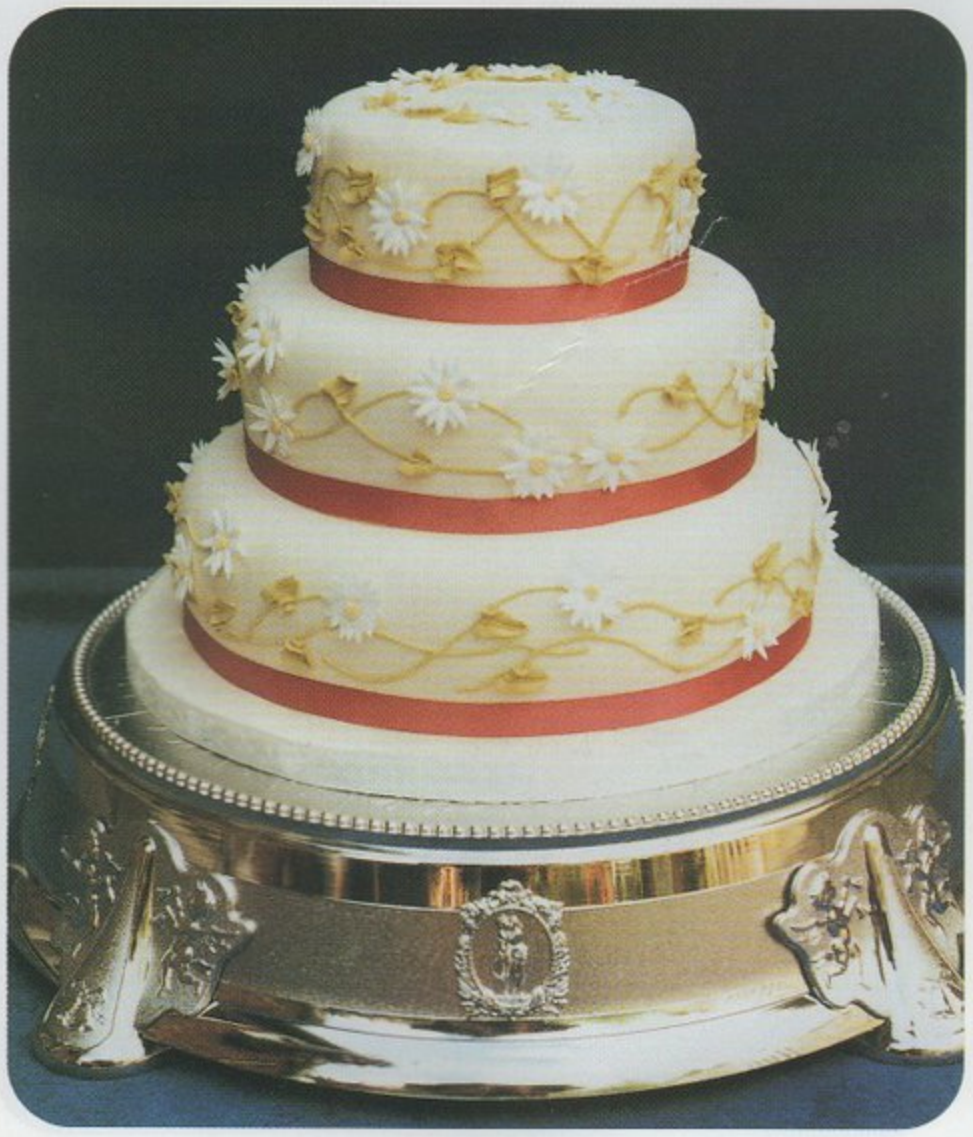
Jeanette Chappell





Tara Bobart

Jeanette Chappell



Jeanette Chappell

Thelma Lockhart

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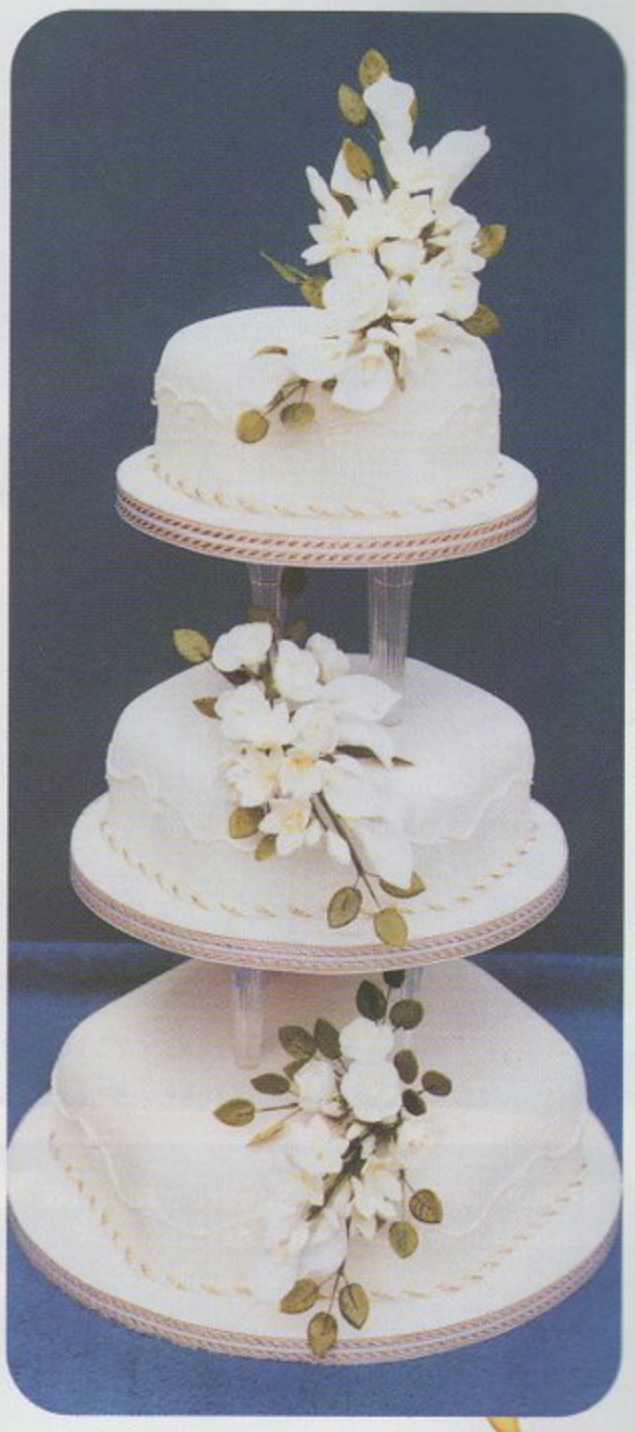

Jeanette Chappell

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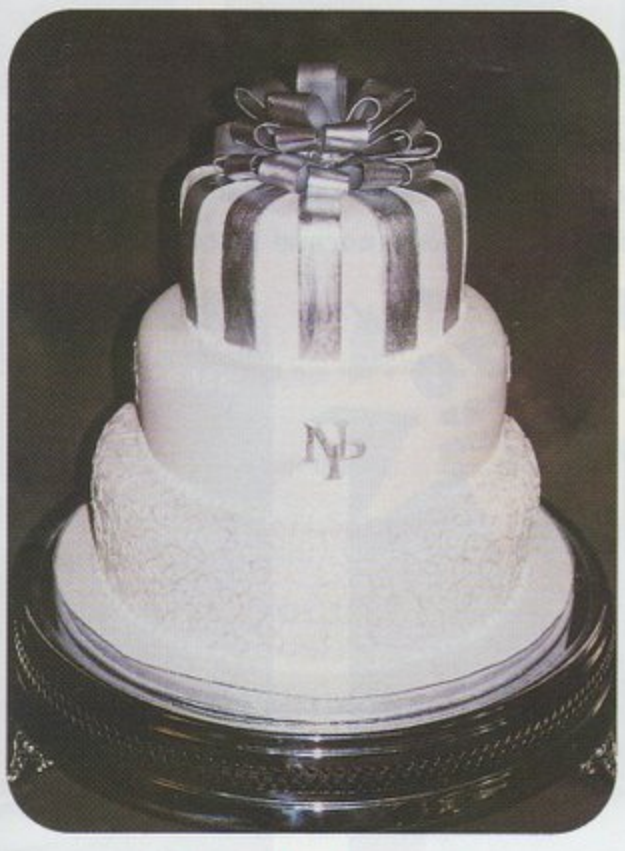


Amanda Hansen

Black Magic

by Susan Griffiths

This design is a guaranteed eye-catcher. It is striking yet elegant and is perfect if you want to get away from the traditional colour schemes

Materials

3 hexagon fruit cakes: 15cm, 20cm, 25cm (6", 8", 10")

2.5kg (5lb) Squires Kitchen Marzipan

3kg (6lb 8oz) black sugarpaste

Squires Kitchen Sugar Florist Paste (SFP): White

Squires Kitchen Metallic Lustre Dust: Snowflake

Squires Kitchen Edible Glue

Squires Kitchen Piping Gel

Royal icing

Pastillage

Granulated sugar

Icing sugar

White fat

Apricot glaze

Clear spirit (e.g. vodka or gin)

Equipment

23cm and 35cm (9" and 14") cake drums

20cm (8") hardwood thin board

3 Squires Kitchen Corinthian Pillars: 5.5"

6 plastic dowels

Orchard Products Varipin

Orchard Products Ivy Leaves set

Diamond Paste Company Hop Veiner

Diamond Paste Company Corn on the Cob Veiner

CelPad

Bone tool

Posy pick

Large and small rolling pins

Cranked palette knife

Scalpel

Icing tubes: Nos. 1 and 3

Paintbrush: No. 3

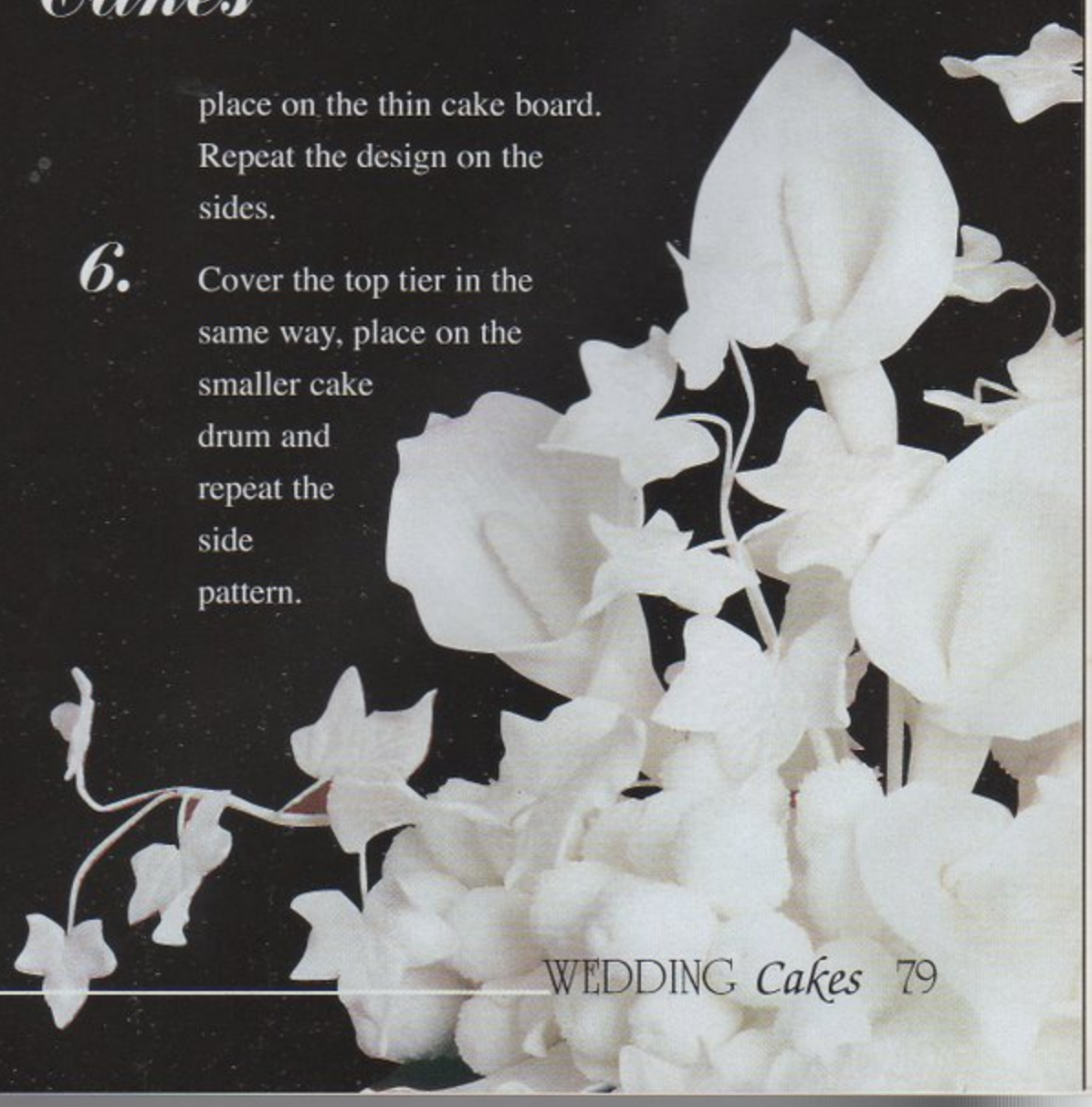
White wires: 18, 24, 26, 28, 30 gauge

White florist tape

Drinking straw

The Cakes

1. Cover the large and small cake drums with a thin layer of black sugarpaste and roll over the varipin. Cut the paste from the centre where the cake will sit and leave to firm.
2. Brush the cakes with apricot glaze and cover with SK Marzipan using a smoother to ensure a good finish. Leave to dry.
3. Brush the large cake with clear alcohol and cover with black sugarpaste. Position on the large board.
4. While the paste is still soft, scribe stalk designs on the sides and indent the ivy leaf cutters into the paste. Mark the grape pattern by using the end of a drinking straw pushed into the cake.
5. Cover the middle cake with black sugarpaste and place on the thin cake board. Repeat the design on the sides.
6. Cover the top tier in the same way, place on the smaller cake drum and repeat the side pattern.



7. **Leave all the cakes at this stage to firm before finishing the side designs.**

TIPS: Black sugarpaste is more difficult to work with than white so my tips are:

Knead the paste well before rolling out.

Dust icing sugar lightly on the work surface and paste, then buff the paste with the palm of your hand in between rolling out to remove gritty particles of icing sugar.

Keep the rolling pin spotless!

When applying the paste, work on the top edges of the cakes first as the paste dries quickly.

The palm of your hand sometimes works better then smoothers as they tend to stick more.

Brush Embroidery Sides

1. Add $^1/_2$ teaspoon of SK Piping Gel to 100g (4oz) white royal icing. Use a no. 1 tube and half fill the piping pag with the icing.

2. Pipe the stalks first. For the leaves, pipe an outline apart from the bottom edge of the leaf. Pipe a dot of icing on the inside of the top three points. With a damp no. 3 paintbrush, bring the inner edge of the leaf towards the centre vein. Mark veins with the damp brush.

3. For the grapes, pipe a dot of royal icing into each circle (marked with the straw) and twist the damp brush to spread the icing.

Assembling the Cakes

1. Mark out the bottom tier for three dowels and push into position. These should be the same height as the sugarpaste. Place the middle tier in position directly on the top of the bottom tier.

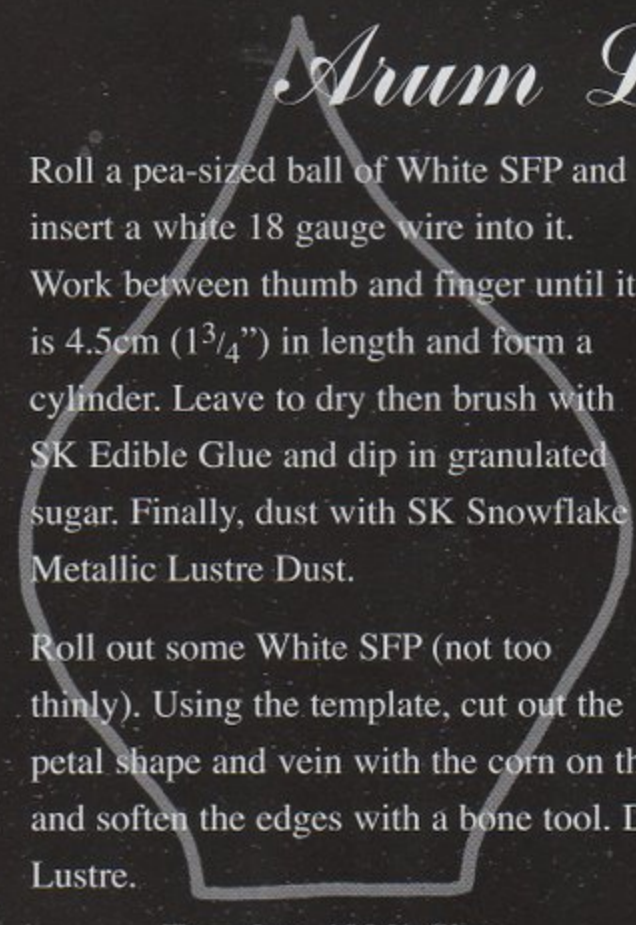
2. At this stage, pipe around the bottom edges of the cakes. (An easy way of matching your piping to the colour of the cake is to melt a small amount of black sugarpaste in the microwave with a teaspoon of boiled water.) Place a no. 3 tube in a piping bag and quickly pipe bulbs around the cakes.

3. To pillar the middle tier, the dowels should protrude from the cake by 7mm ($^1/_4$"). The plaster pillars then sit on the dowels, not the cake.

Arum Lilies

1. Roll a pea-sized ball of White SFP and insert a white 18 gauge wire into it. Work between thumb and finger until it is 4.5cm ($1^3/_4$") in length and form a cylinder. Leave to dry then brush with SK Edible Glue and dip in granulated sugar. Finally, dust with SK Snowflake Metallic Lustre Dust.

2. Roll out some White SFP (not too thinly). Using the template, cut out the petal shape and vein with the corn on the cob veiner. Place on the CelPad and soften the edges with a bone tool. Dust with SK Snowflake Metallic Lustre.



Template 100% Size

Attach an extra piece of paste at the centre of the base.

4. Brush SK Edible Glue on the base of the petal, then place it to one side of the centre and roll up. Curl back the edges on the lower part and bend over the top point then leave to dry.

5. Repeat the process several times. You will need seven petals altogether, but it is a good idea to make a few extra to allow for breakages.

6. Add an extra 18 gauge wire to thicken the stem and re-tape.

Grapes

1. Hook a 24 gauge white wire, dip it in SK Edible Glue and attach an oval of pastillage, about the size of a real grape. Indent the end and leave to dry.

2. Brush with SK Edible Glue and dip in granulated sugar and leave to dry.

3. Repeat the process until you have enough grapes (40 in total), then tape the wires with white florist tape and wire up into bunches. You should make two bunches of twelve grapes and one of sixteen.

Large Leaves

1. Roll a large cylinder of White SFP onto a white 24 gauge wire.
2. Thin out either side with a small rolling pin.
3. Cut a large leaf shape freehand with a sharp scalpel. Carefully remove from the board with a cranked palette knife.
4. Vein the leaf with the corn on the cob veiner then soften the edges with a bone tool. Lay to dry on creased foil. You will need five or more depending on their size.

Ivy Leaves

1. Cut out white ivy leaves in various sizes from SFP (do not roll the paste too thinly). Using 30 gauge wire for the tiny leaves and 28 gauge for the larger leaves, hold each leaf between the thumb and finger and push the wire in.
2. Vein using the hop veiner and soften the edges with a bone tool.
3. Dust the leaves with SK Snowflake Lustre Dust and leave to dry.

4. Tape all the leaves and wire into sprays of seven or more. You will need nine sprays in total.

Finished Arrangement

Arranging the flowers and leaves is always a difficult part of making a wedding cake. This comes with practise but the following tips should give you some guidance. This particular method is useful for larger flowers which are more difficult to wire into a spray.

1. Position a large dome of pastillage in the centre of the top tier.
2. Push a large posy pick into the centre of the pastillage and down into the cake.
3. Position the tallest lily into the posy pick. Arrange the rest of the lilies around the centre, cutting the wires of the lower ones around the base.
4. Position the large leaves around the base to hide the paste at the centre.
5. As the grapes are very heavy, you will need to cut the wires very short and push them well in.
6. Fill in the gaps with sprays of ivy leaves, starting with the tallest pushed into the posy pick to maintain a firm position.

Lindy Smith

This cake will be featured in Issue 69
of **CAKES** & Sugarcraft magazine.

Helen Houlden

Helen Houlden

Jane Cook

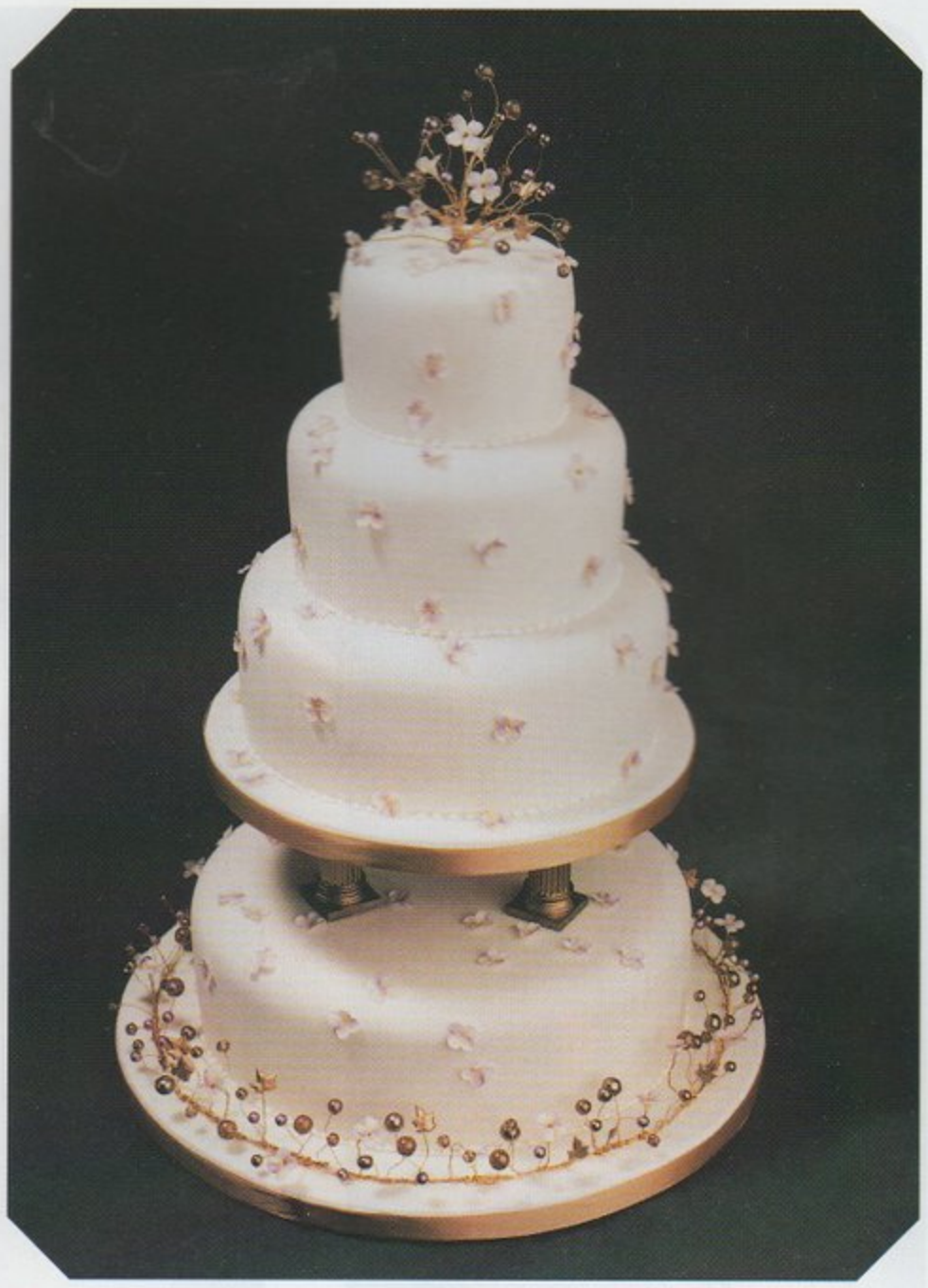
Paige Hayes

Debbie Robbins

Ela Robinson

Elizabeth Lyle

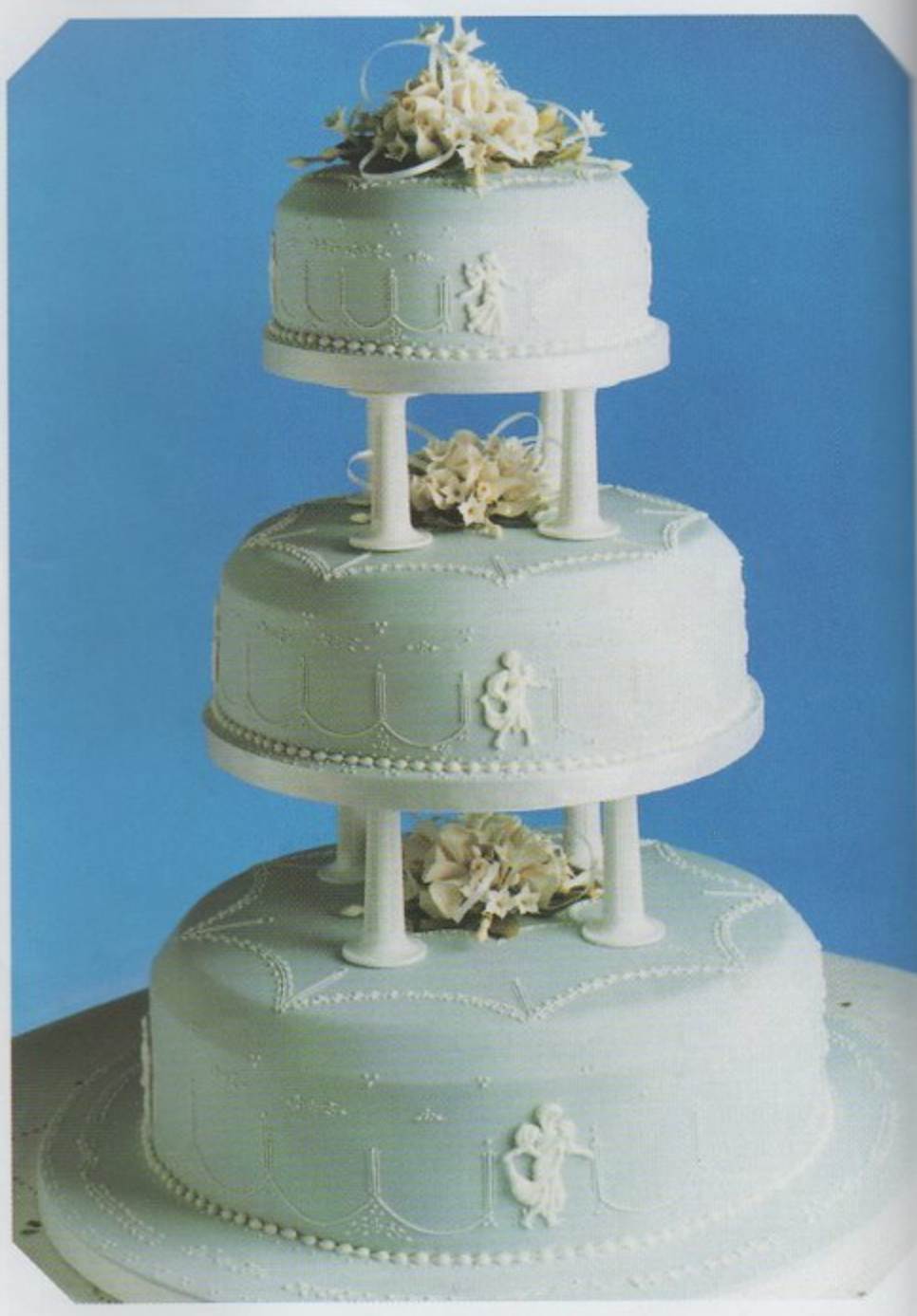
Naomi Yamamoto



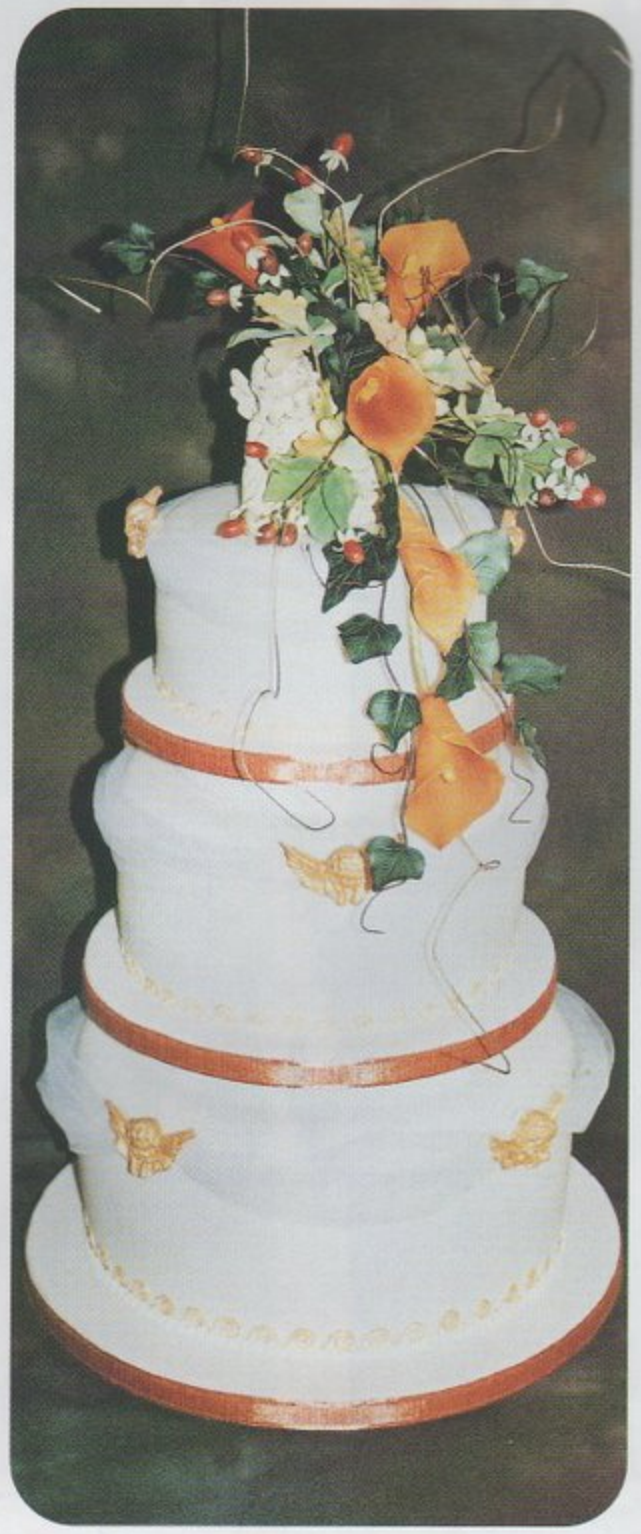
Amanda Hansen

Amanda Hansen

Jeanette Chappell

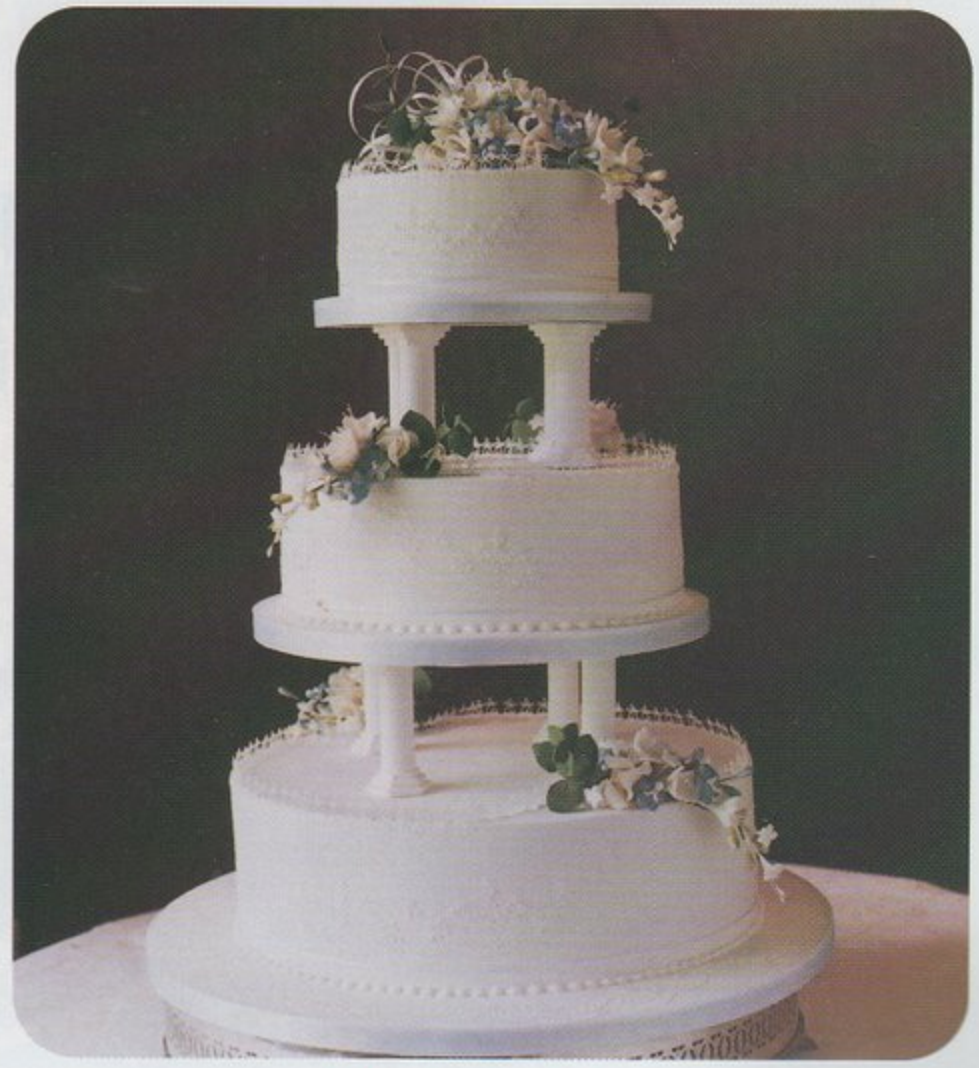


Elizabeth Lyle



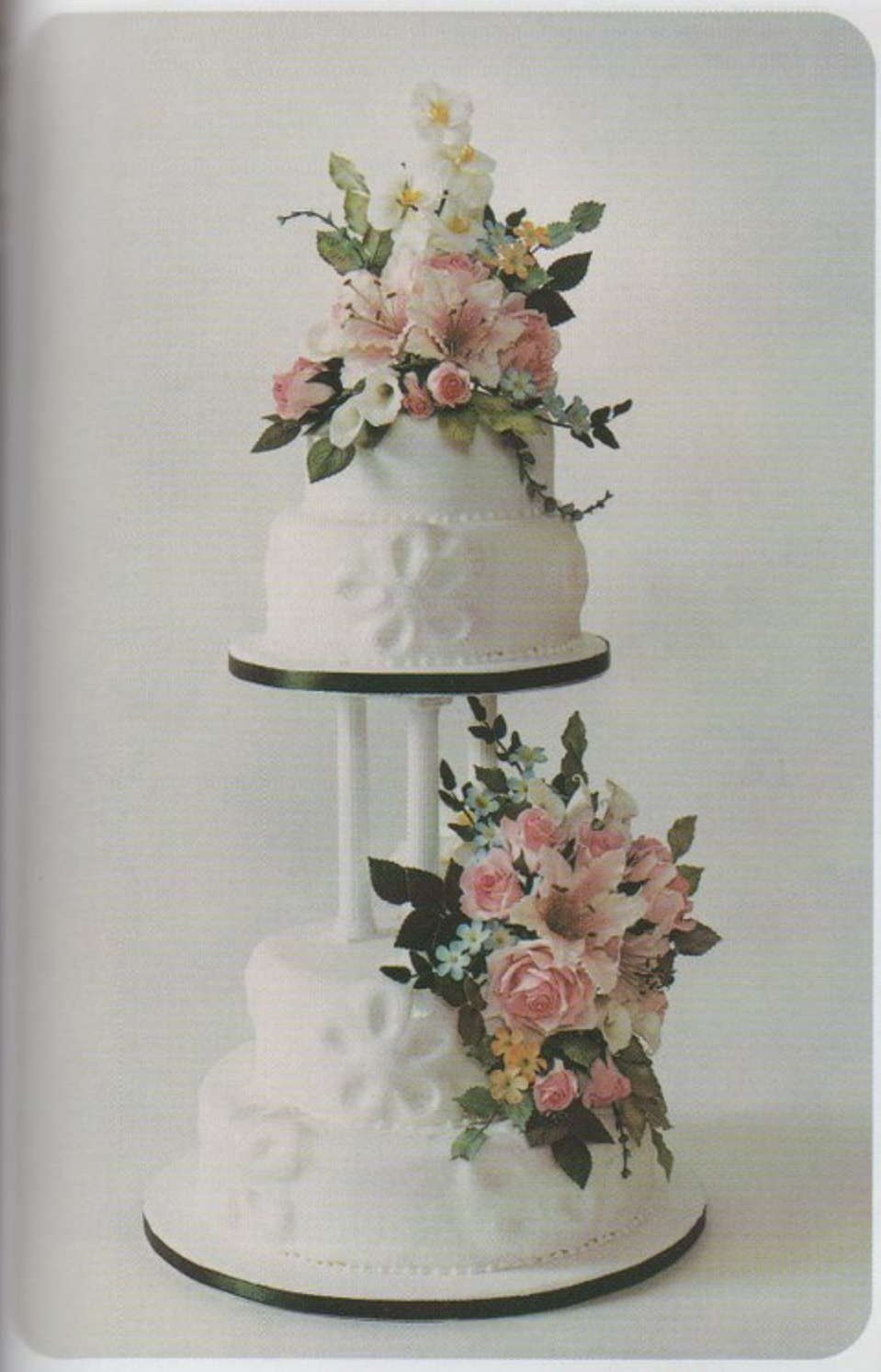
Amanda Hansen

Jeanette Chappell



Elizabeth Lyle

Victoria Austin

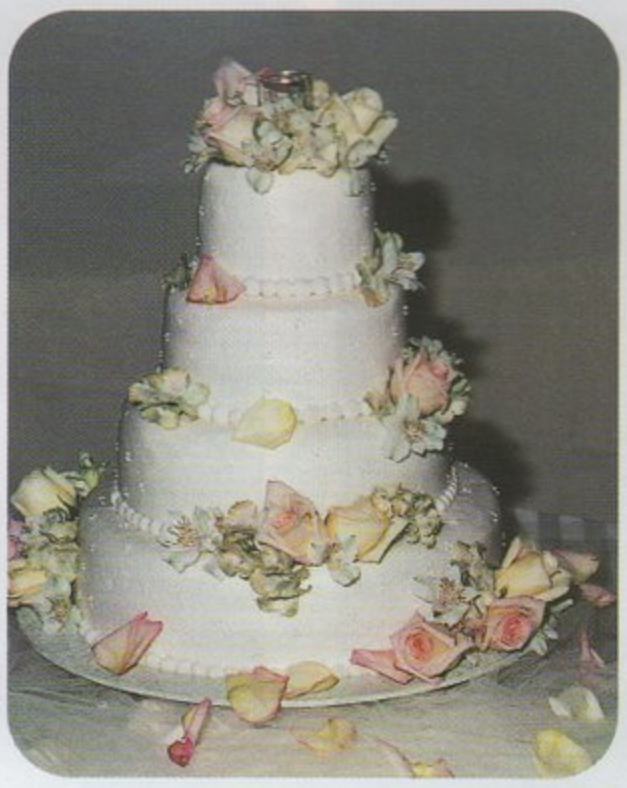


Noriko Iwasaki

Amanda Hansen

Amanda Hansen

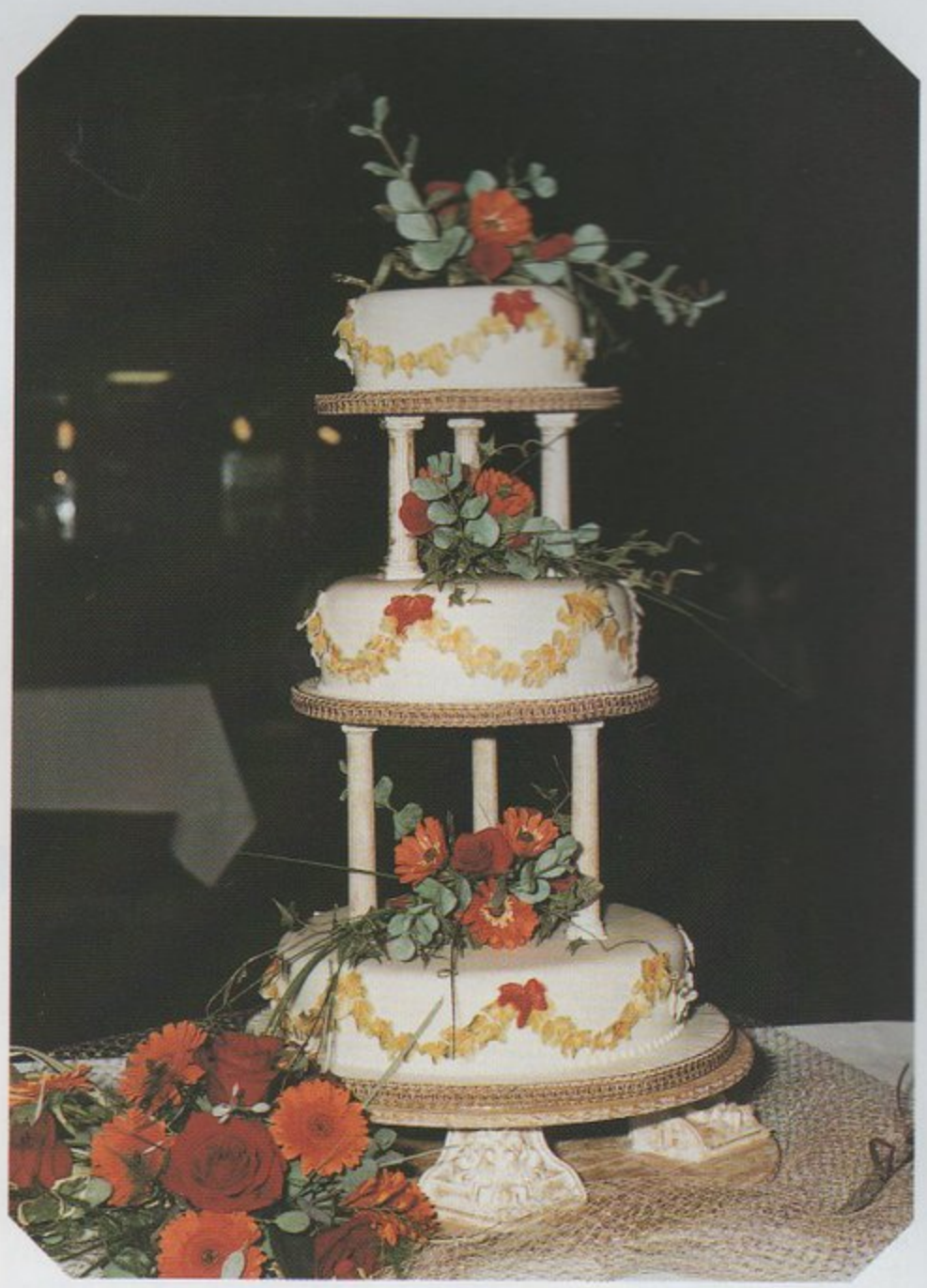
Ela Robinson



Paige Hayes

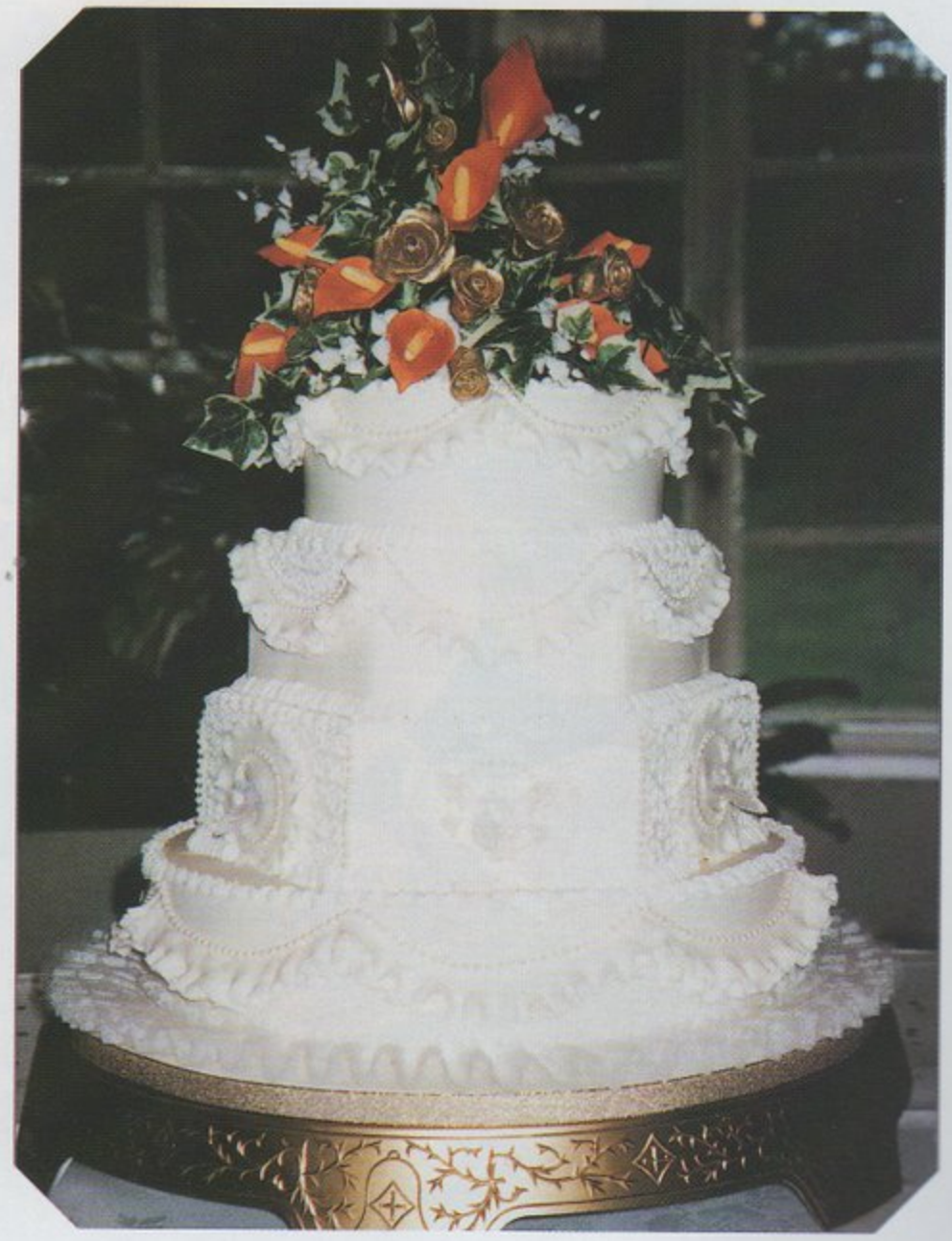
Angela Hall

Paige Hayes



Kati Goodliffe

Jane Cook



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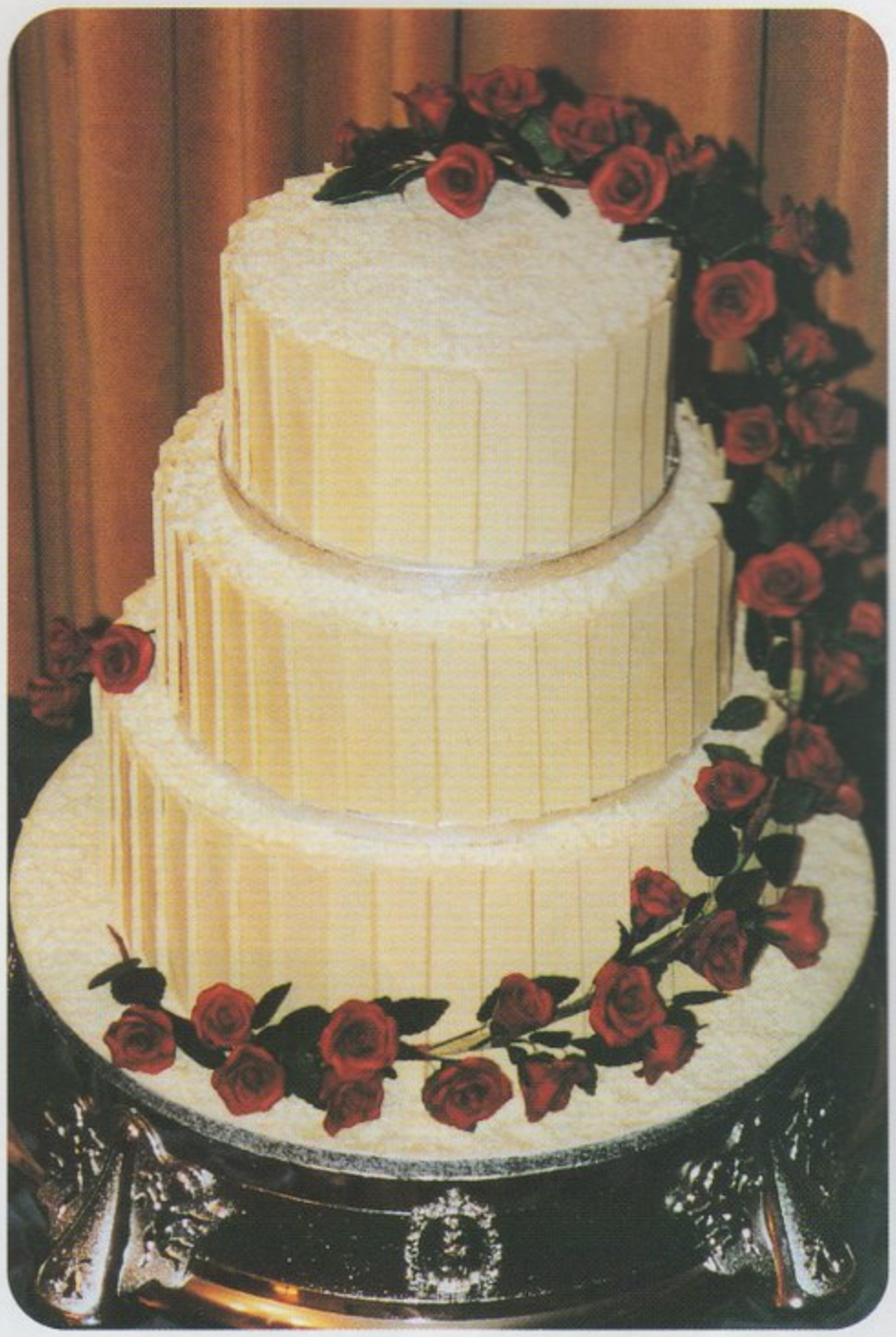
John Slattery

This cake can be found in Chocolate Cakes for Weddings and Celebrations
(see page 98)

Karen Hewitt



Alan Barrett

Taeke Oosterwoud

Taeke Oosterwoud

Taeke Oosterwoud

Amanda Hansen

Vera Herek de Lopez

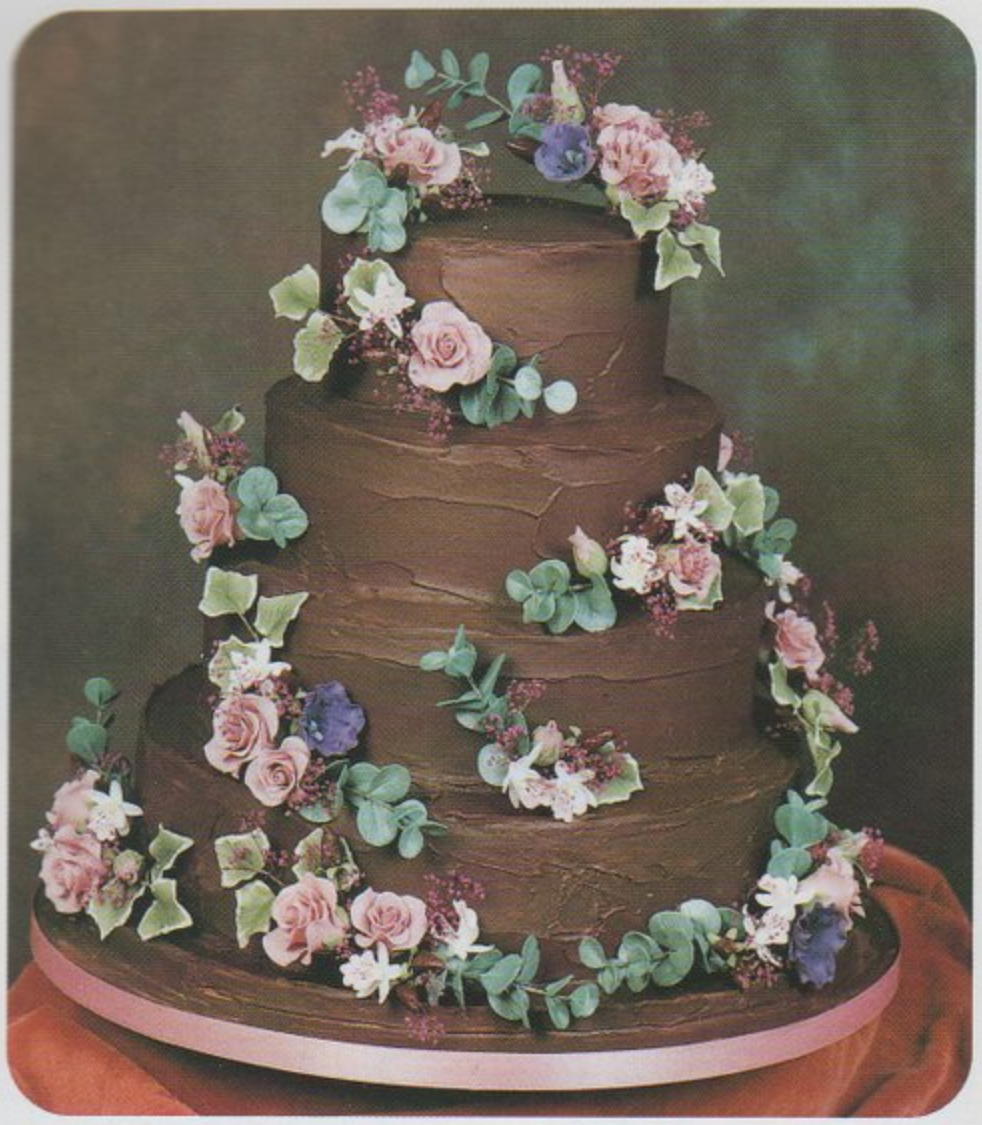
Photography: Danilo Herek

Elizabeth Lyle

Taeke Oosterwoud

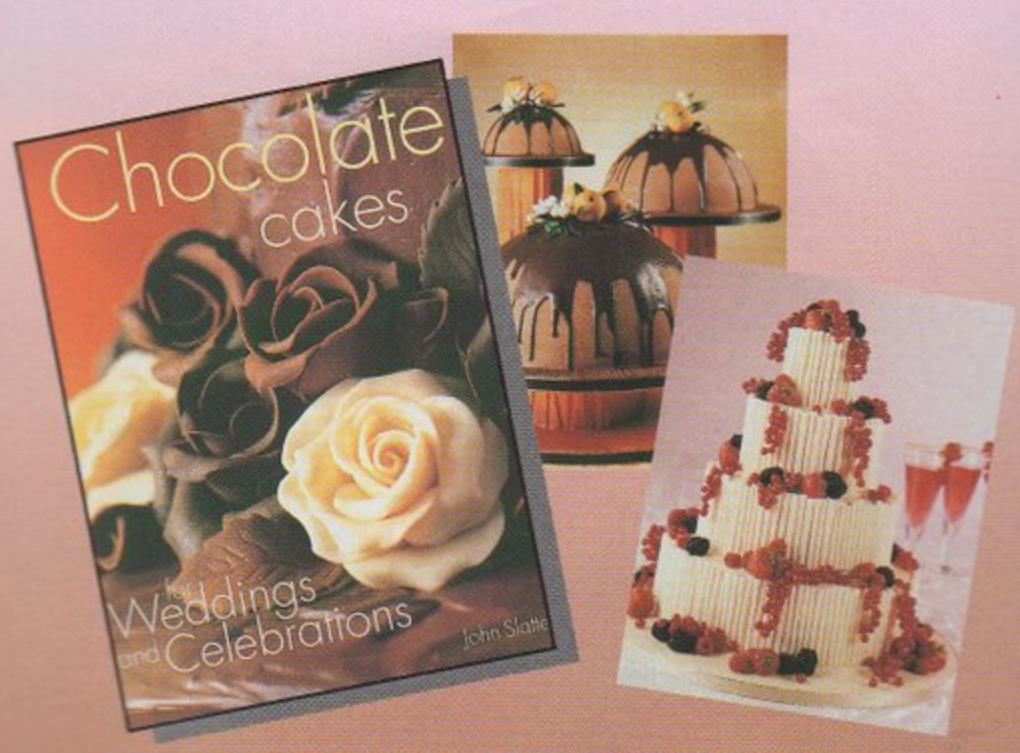
John Slattery

This cake can be found in Chocolate Cakes for Weddings and Celebrations (see page 98)



Jane Cook

Debbie Robbins



Chocolate Cakes for Weddings and Celebrations

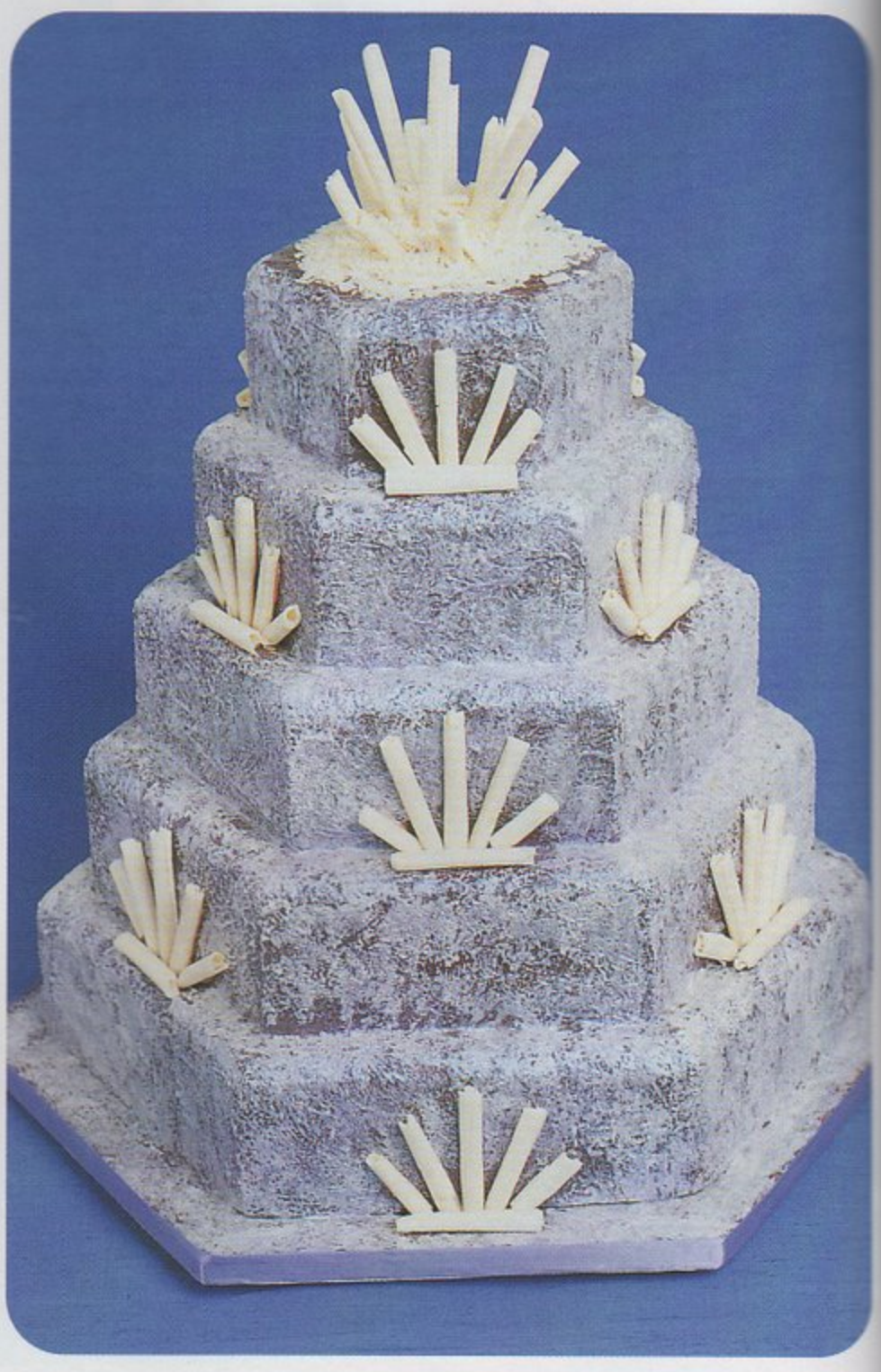
by John Slattery

£19.99

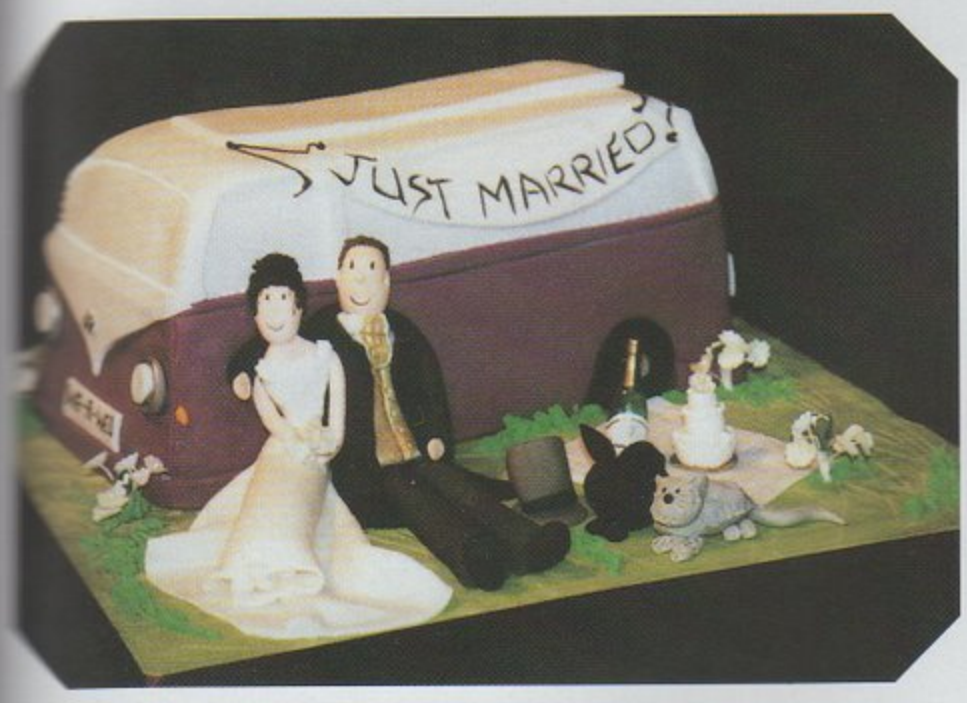
Merehurst

Published March 2001

The look, the smell, the taste of chocolate - it is one of the most indulgent of foods, so it is not surprising that chocolate cakes have become a popular choice for weddings. The classic and contemporary designs range from the smooth, sleek, shiny, elegant stylish look of dark chocolate to pretty, romantic wedding cakes adorned with white chocolate curls. Chocolate Wedding Cakes includes a range of chocolate cake coverings, from pure chocolate in dark, milk and white, to easy-to-use ganache and chocolate sugarpaste.



Linda Wolfe



Ann Pickard

Tracey Mann

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4 3/4" CODE: S42503
5 1/2" CODE: S42505

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4" CODE: S42501
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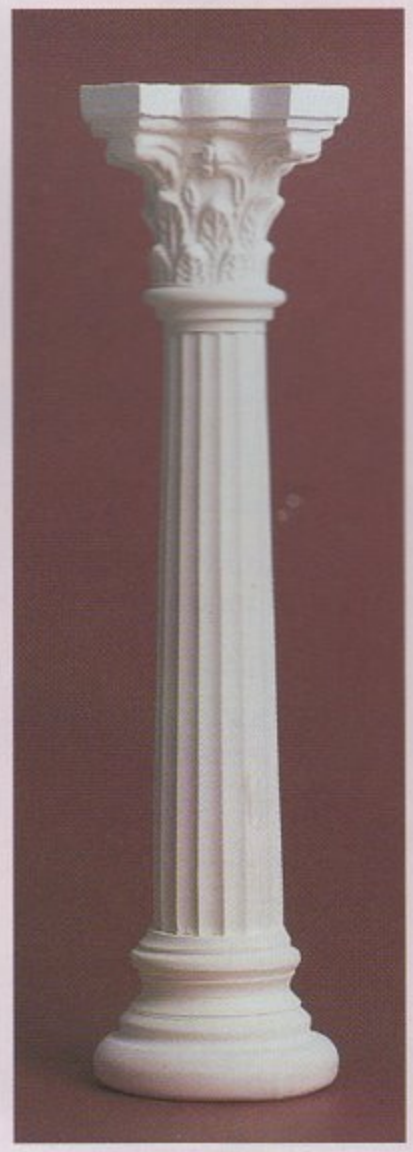
5 1/2" CODE: S42506

5" CODE:S42507

CODE:S42511 12"



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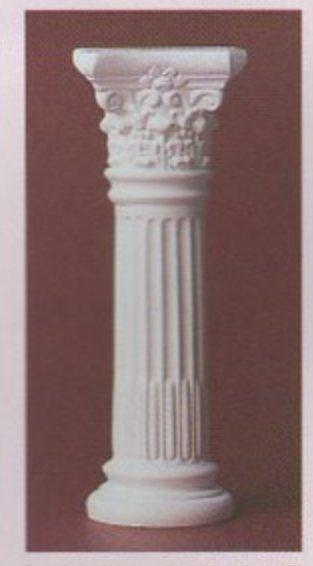
11 1/2"



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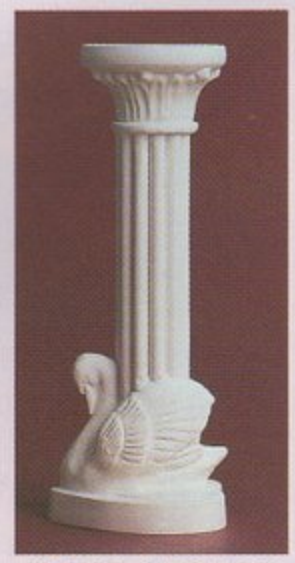

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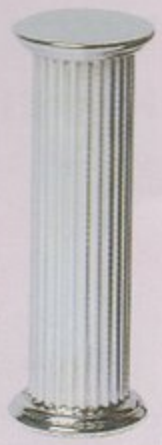
5 1/2"



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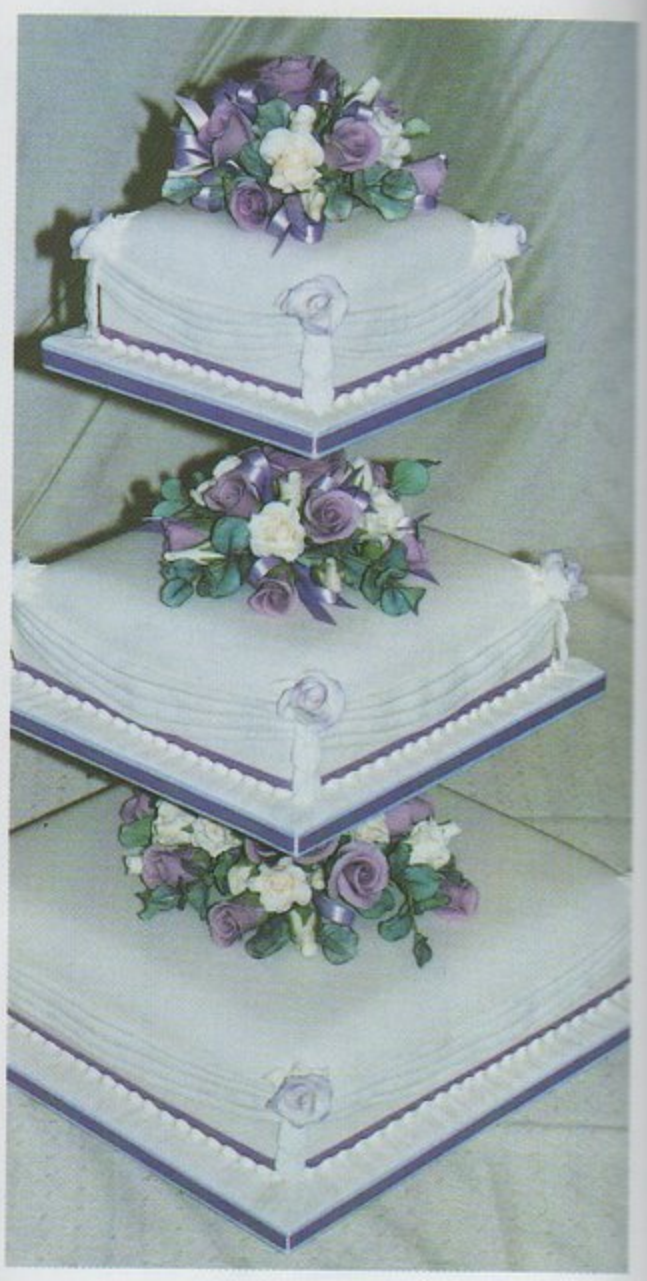
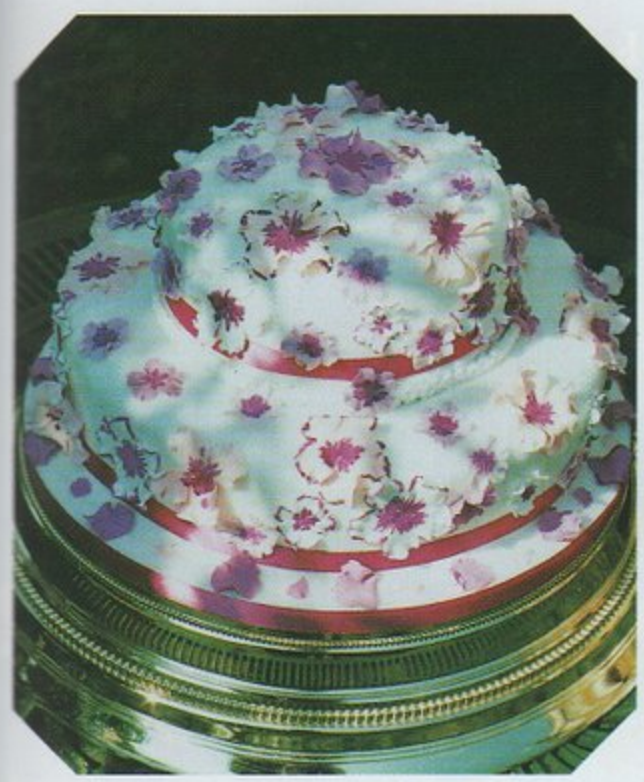


Karen Hewitt

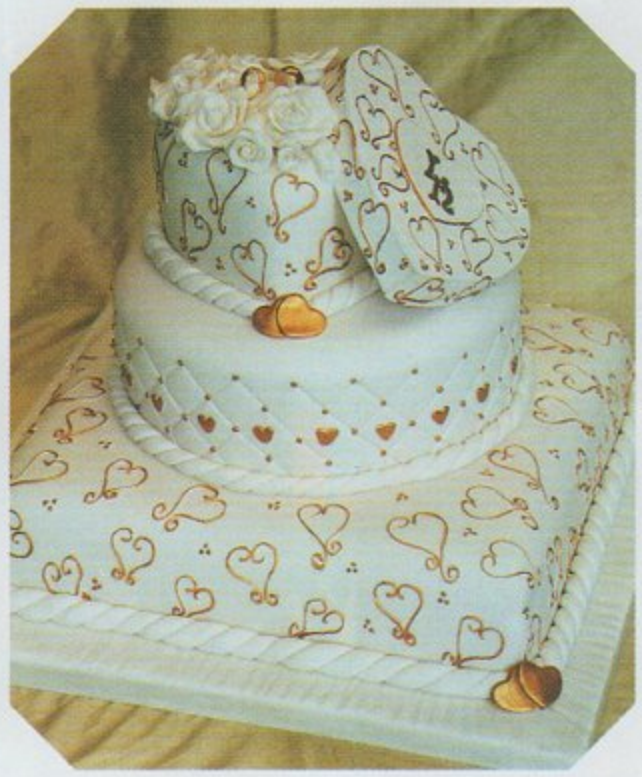
Susan Griffiths

Karen Hewitt

Anne Rowley



Tania Simmons



Karen Hewitt

Karen Hewitt

Karen Hewitt

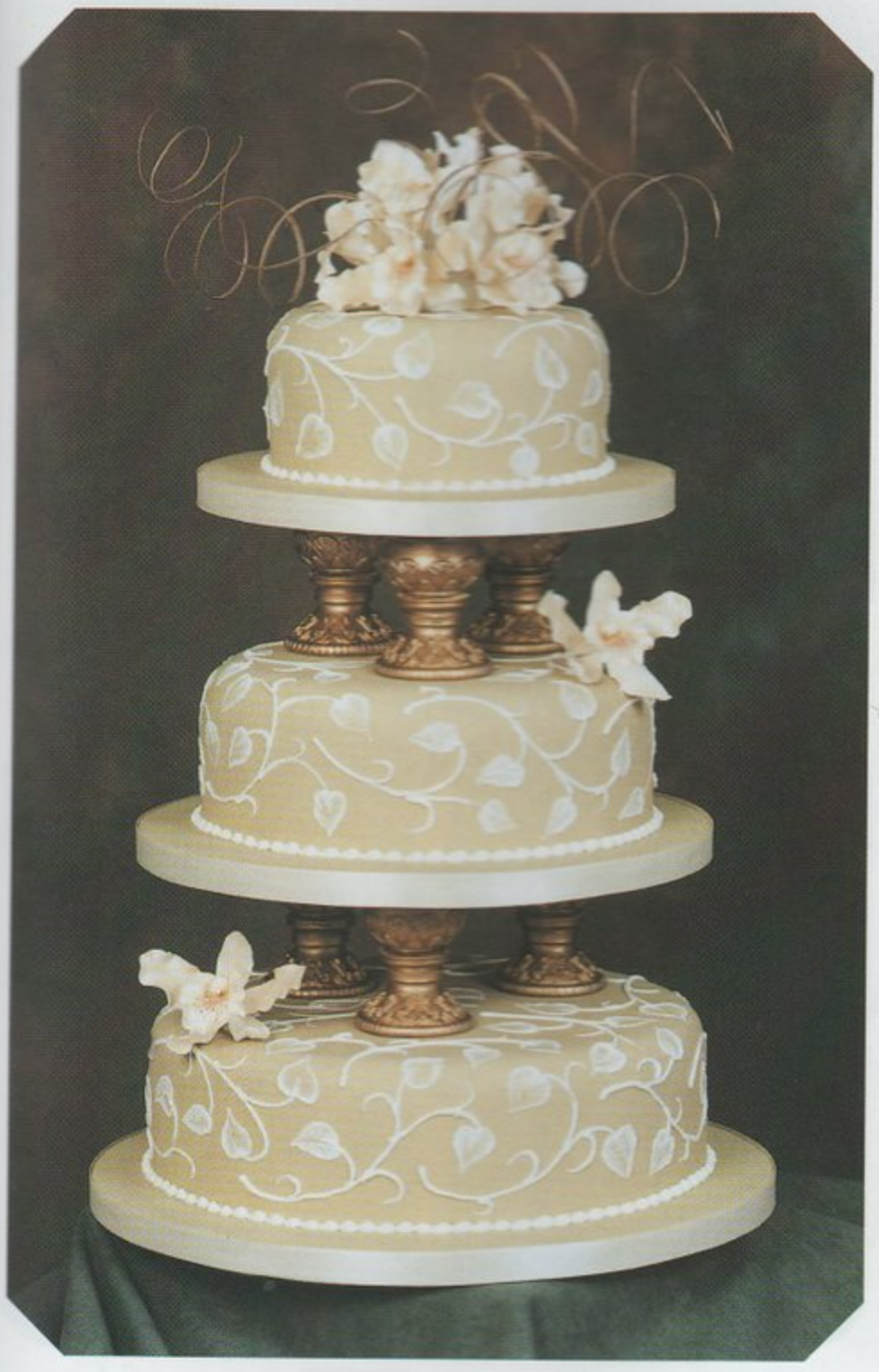
Tracey Mann

Karen Hewitt

Debbie Robbins

Tina Belderbos

Debbie Robbins



Jane Cook

Papillon

Helen Houlden

Ella Robinson

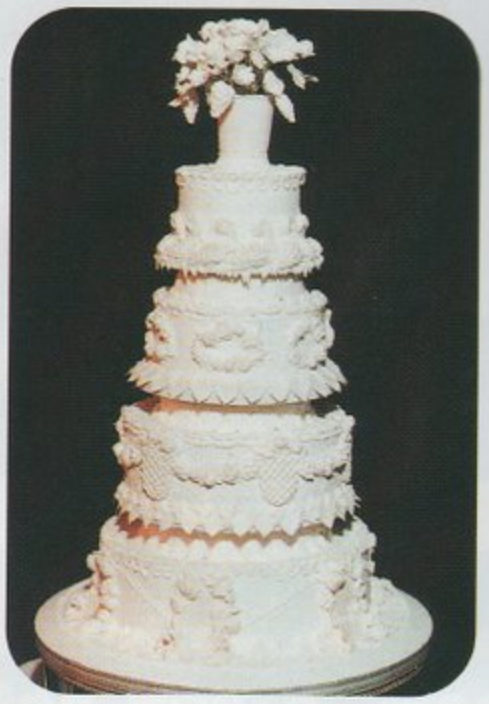
Ann Pickard

Debbie Robbins

Debbie Robbins

Jane Cook

Debbie Robbins

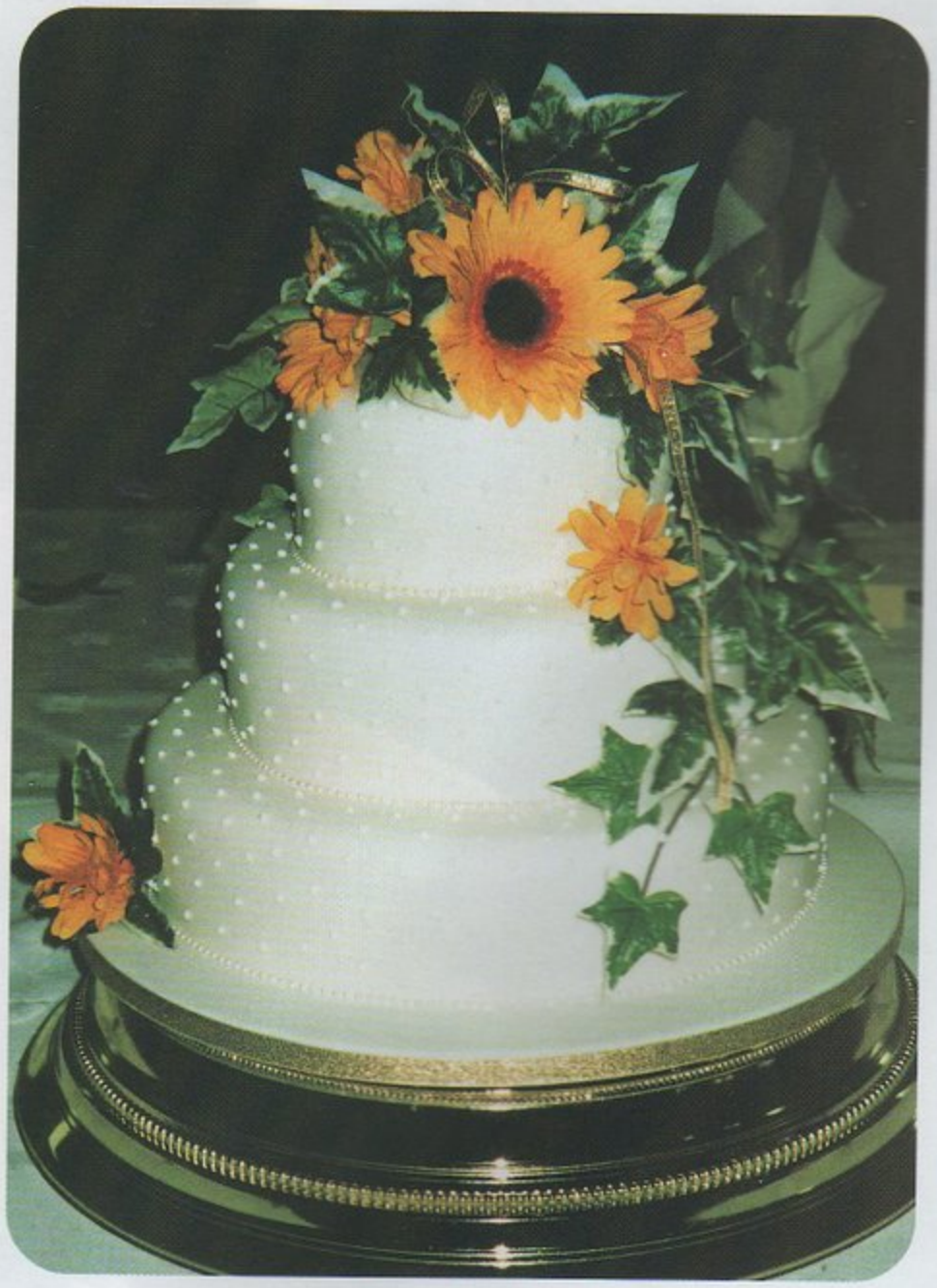


Helen Houlden

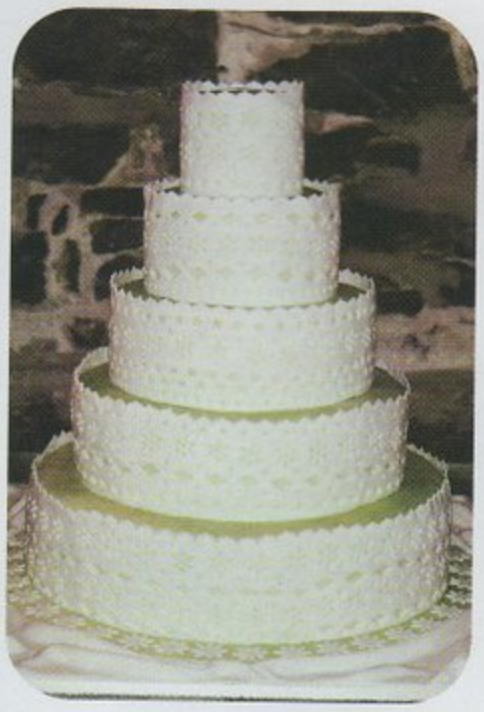
Helen Houlden

Annabelle Owen

Debbie Robbins



Angela Hall



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